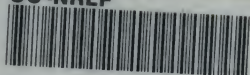


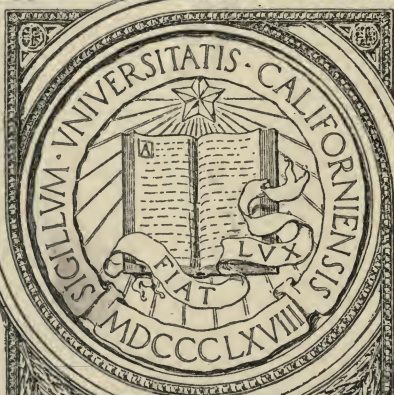
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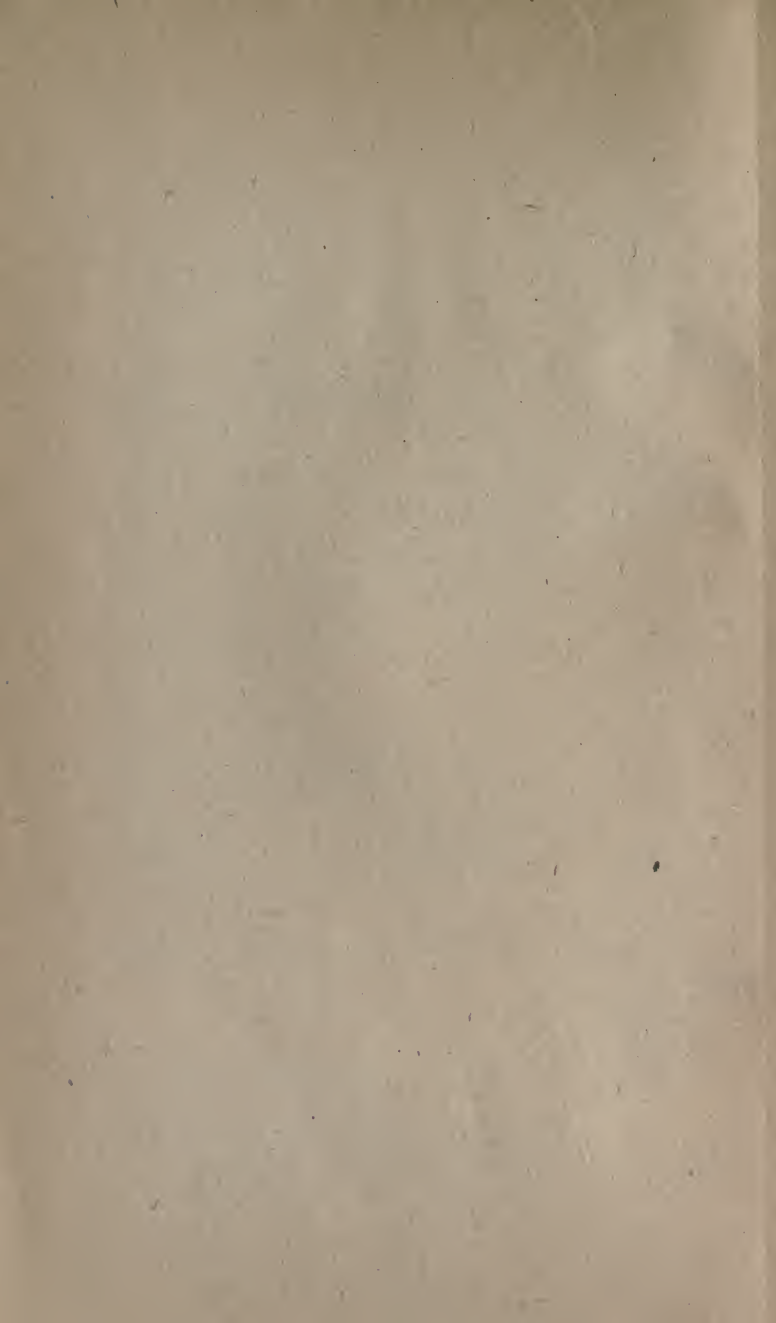
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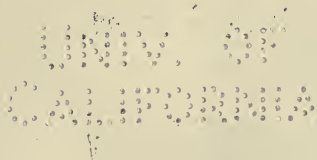
*FOR THE USE OF ENGLISH-SPEAKING STUDENTS
AND TEACHERS*

BY

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PREFACE

IN the revision that modern language teaching has undergone during the last quarter of a century two facts have been firmly established : first, that the pronunciation of a modern foreign language should be taught with great care from the outset ; and, secondly, that pronunciation can neither be taught nor learned to the best advantage without the aid of phonetics.¹ There is, moreover, to use the words of Dr. Breul, 'a growing conviction that the teaching of modern languages in our secondary schools should henceforth as a rule not be entrusted to foreigners but to duly qualified English men and women.'² But whether the language he teaches be his native speech or not, the teacher can no longer afford to dispense with a phonetic training.³ For however successful he may be without the aid of phonetics, he can always improve his results with such aid. Especially is this true when it is his lot to teach French to English-speakers. He can then hardly allow the pupil to carry over a single sound from his

¹ See *The Teaching of Modern Foreign Languages and the Training of Teachers*, by Karl Breul, Cambridge, 1906 ; *How to teach a Foreign Language*, by O. Jespersen, London, 1904 ; and *The Sounds of English*, by Henry Sweet, Oxford, 1908.

² *Op. cit.* p. 37.

³ 'Phonetics makes us independent of native teachers. It is certain that a phonetically-trained Englishman who has a clear knowledge of the relations between French and English sounds can teach French sounds to English people better than an unphonetic Frenchman . . . who is unable to communicate his pronunciation to his pupils, and, perhaps, speaks a vulgar or dialectal form of French himself' (Sweet's *Sounds of English*, p. 92).

own language without modification. And yet the sounds of French often resemble English sounds so far that the learner will fail to detect any difference even when he is assured that the sounds are not the same. It is obvious, then, that every means of fixing the identity of a sound will be helpful. Now phonetics enables the teacher to fortify the appeal to the ear with an appeal to the reason, and often to the senses of touch and sight. In correcting a faulty pronunciation he no longer rests content with a repetition of the right sound. He tells the pupil exactly why his pronunciation is wrong, and what he must do in order to rectify it. The pupil has then the immense advantage of knowing when he is wrong, even though his ear may still not appreciate the difference between the right and the wrong sound, and even when the teacher is not there to help him. Like sounds thus acquire distinguishing marks, cases of mistaken identity become less common, and the training of the ear is greatly accelerated. Where, on the other hand, the foreign sound has no analogue in English, and can be produced only by bringing the organs of speech into positions which are quite unfamiliar to the learner and which at first probably demand a considerable effort on his part, the teacher can spare him the tedious task of discovery.

To the self-taught student, *a fortiori*, phonetics is invaluable. Even if he be most favourably situated for the acquisition of the foreign tongue, by residence in the country where it is spoken, a reasoned knowledge of the sounds will render his progress much more rapid and much more sure. He will know what sounds to expect, he will know when the pronunciations he hears are abnormal and not to be imitated, he will be quicker to detect his own faults, he will know from what cause they proceed, and how to amend them.¹

¹ See Sweet's *Sounds of English*, p. 92.

In the first part of this book I have endeavoured to fix the identity of each sound in standard French by (i) giving a list of its traditional spellings, (ii) defining the position of the organs of speech necessary for its production, and (iii) explaining its relations to other sounds, usually its nearest English analogues. Where the pronunciation of the latter fluctuates, reference is made to the most important variations, including those current in America and Australia. Occasion is everywhere taken to warn the student against the errors into which he will be most likely to fall.

The second part deals with the factors which control the combination of sounds in connected speech. One needs only an elementary acquaintance with the language to be aware that a knowledge of these factors is of vital importance. Here, again, wherever they seemed likely to be helpful, comparisons have been drawn between the two languages.

It was at first my intention to add a running commentary explaining the growth and origin of the sounds of modern French. The pages of history are here peculiarly alluring and enlightening. But the book being designed for a practical mission, it seemed, on reflection, prudent to resist this temptation. The scholar would no doubt be interested to observe how the very numerous diphthongs of Old and Middle French gradually passed over into other sounds, leaving not a single survivor; how the diverse spellings of a sound originated; how elision became more and more common as linking grew more and more rare; but a solution of these and like problems did not appear to be so helpful as to warrant my diverting attention from the main purpose. To master the pronunciation of a foreign language is no light task, and the student's forces need to be economized.

I frankly own that this little treatise would never have seen the light had not the works of Professor Paul Passy,

of M. l'abbé Rousselot, of Professor Viëtor and Dr. Sweet been already in existence. I also express my general indebtedness to most other works of repute on French Phonetics, of which I must be content to mention but one : Dr. Quiehl's *Französische Aussprache und Sprachfertigkeit* (4th ed. Marburg, 1906), an admirable contribution on the teaching of French in German schools. Yet, in spite of my debts, I trust it will be found that the book is not a 'compilation from foreign works.' I have unhesitatingly resorted to all good sources for help and succour, but I have ventured to differ from authority in print whenever it seemed at variance with authority in speech : in all such cases my opinion has been corroborated by careful observation and experiment in the great laboratory of French, Paris itself. On some chapters, particularly Elision and Linking, the authorities in print were distressingly silent, and I was compelled to embark on long courses of investigation. The materials thus gathered I have endeavoured to present in the way which seemed most suited to English needs.

The attempt has been greatly facilitated by generous help and encouragement both in Sydney and Paris, and, in particular, by the constant and wise counsels of my wife, without whose aid the work would not have been undertaken. For this counsel, encouragement and help I tender my best thanks.

G. G. N.

PARIS, *Easter*, 1908.

The author owes a special debt of gratitude to Dr. E. J. Trechmann, M.A., his predecessor at the University of Sydney, now of London, for revision of the proofs and valuable suggestions.

G. G. N.

SYDNEY, 1909.

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INTRODUCTION

FRENCH orthography, like English, is radically defective. The language contains at least thirty-seven distinct sounds, not reckoning differences in length, stress and pitch, or other occasional modifications. To represent these sounds accurately and unambiguously, there should be a similar number of symbols. Not only, however, is the equipment of symbols very inadequate, but those that exist are employed with bewildering inconsistency. Thus the sign *e* may stand for an 'open *e*,' as in *avec*; for a 'close *e*,' as in *parler*; or for the so-called 'mute *e*,' as in *petit*. It may even be an idle sign, without any corresponding sound, as in *beau* and *comme*. Combined with another vowel-sign it is used to indicate other simple sounds, when further inconsistencies result. Thus *eu* represents three different sounds in *leur*, *yeux*, and *il eut*; while the first of these three sounds is also represented by *æ*, as in *œil*; by *ue*, as in *cueillir*; by *œu*, as in *cœur*. The incoherence is emphasized by the phenomenon of nasalization. We find, for example, the signs *un*, *um* standing for the nasalized form of the vowel in *leur* and not for a nasal *u*; the signs *aim*, *ain*, *ein*, *im*, *in* and *en*, as in *faim*, *pain*, *sein*, *simple*, *fin*, *bien*, standing for a nasalized vowel which does not exist in French in its pure or oral form; and the signs *am*, *an*, *em*, *en*, *aon* for a nasalized *a*, as in *champ*, *tant*, *temps*, *vent*, *paon*.

The accents, too, which might have served to extend the capacity of the French alphabet, only increase the confusion. While an isolated è would naturally stand for 'open e,' à is never used for the 'open a,' nor ò for the 'open o.' Likewise ê would regularly stand for a long 'open e,' but it represents a short 'open e' in *vous êtes*, and is often pronounced as a half-long 'close e,' in *vêtu*. The symbol â indicates, in many cases, a long 'open a,' as in *âme*; but it represents a short 'close a' in the first and second persons plural of the past definite tense of verbs of the first conjugation, e.g. *aimâmes*, *aimâtes*. On the other hand ô, as a rule, stands for a 'close o,' sometimes long, as in *hôte*, sometimes half-long, as in *hôtesse*; but in *hôtel*, *rôti*, is pronounced as a short 'open o.' Placed over the vowels *i* and *u*, which are always close in French, the circumflex accent becomes merely a sign of length; yet î and û often denote short sounds, as in *qu'il fît*, *qu'il fût*, and the long *i* and *u* more often than not, as in *tige*, *ruse*, bear no accent.

This confusion extends to the consonants. Take *s* as an example. This sound is represented by *s* in *sang*, by *ss* in *tasse*, by *ç* in *leçon*, by *c* in *place*, by *sc* in *scène*, by *t* in *nation*, by *x* in *soixante*, and, along with *k*, by *x* in *exprès* and by *xc* in *excellent*: while the sign *s* is used not only for the sound *s* but also for *z*, as in *cause*, or idly, without any sound-value, as in *il est*.

Further, not only is there confusion between the vowels, on the one hand, and the consonants, on the other, *inter se*: we constantly find vowel-signs representing consonantal sounds. Thus the *u* in *huit*, the *i* in *bien*, the *ou* in *oui* are consonants. Still more complex is the confusion in words like *roi*, *foi*, *loi*, where the vowel-signs *oi* do duty for a consonant and a vowel 'a' that is not readily suggested by either of the signs.

From the foregoing we may conclude, first, that the

traditional spelling is no safe guide to pronunciation ; and, secondly, that even if the traditional alphabet were applied more consistently it would be, at best, a very clumsy means of indicating the precise sounds of the language. The latter result may be illustrated a little more directly. How, for example, using the traditional signs, should we distinguish between the open and the close sounds of the vowel *eu* ? The least objectionable method would be to employ an accent for one of the two sounds, say the circumflex, placed over the sign *u* (*i.e.* *eû*), to denote the close vowel. This symbol has the disadvantage of containing three signs to represent one sound, and of suggesting to the mind, by the accent placed over one of them—and it must be placed over one of the signs unless new type is cast—that there are two distinct sounds. Moreover, practical experience has shown that the use of the accent to indicate the quality of a vowel clogs the mental process by which the sign is converted into a sound, and frequently results in the production of the wrong sound. What is required or desirable is a simple sign that will at once and directly suggest the right idea, and thus enable the learner to devote all his attention to the realization of that idea; namely, the production of the sound.

Objections to phonetic methods of the kind indicated might be multiplied. But enough has been said to show the need for some more adequate equipment of symbols. This need has been met by the International Phonetic Association, whose phonetic alphabet will be adopted in the present work. This alphabet has the threefold merit of utilizing familiar material, of having been adopted by nearly all the later writers on phonetics, and of representing each sound by but one sign. Whatever defects it has, and it is not put forward as the perfect realization of an ideal, it is adopted with confidence as the best that has

yet been devised. It has stood the practical test of nearly a quarter of a century, and the testimony of those who have employed it is generally to the effect that a knowledge of it is very easily acquired by the average schoolboy.

As applied to French and English this alphabet may be set forth as follows:¹

<i>Sign.</i>	<i>French.</i>	<i>English.</i>
a	<i>patte</i> [pat], <i>part</i> [pa:r]	<i>high</i> [haɪ] ; sometimes in <i>ask</i> [aɪsk]
ɑ	<i>pas</i> [pa], <i>pâte</i> [pa:t]	<i>far</i> [faɪ], <i>part</i> [pa:t]
ã	<i>tant</i> [tã], <i>tante</i> [tã:t]	
o		<i>not</i> [nɒt], <i>all</i> [ɒ:l]
æ		<i>cat</i> [kæt], <i>ash</i> [æʃ]
e	<i>dé</i> [de], <i>plaisir</i> [plezi:r]	<i>day</i> [deɪ] [deɪ], <i>Scotch</i> [de:ʃ]
ɛ	<i>fait</i> [fɛ], <i>fête</i> [fɛ:t]	<i>fell</i> [fɛl], <i>fare</i> [fɛ:] [fɛ:ə]
ẽ	<i>fin</i> [fẽ], <i>feinte</i> [fẽ:t]	
ə	<i>le</i> [lə], <i>leçon</i> [ləsɔ̃]	<i>sofa</i> [sɒfə], <i>labour</i> [ləɪbə]
ʌ		<i>but</i> [bʌt], <i>cut</i> [kʌt]
ɜ		<i>bird</i> [bɜ:d], <i>fur</i> [fɜ:]
i	<i>si</i> [si], <i>assise</i> [asi:z]	<i>sea</i> [si], <i>seize</i> [si:z]
ɪ		<i>sit</i> [sɪt], <i>pity</i> [pɪtɪ]
o	<i>chaud</i> [ʃo], <i>chose</i> [ʃo:z]	<i>show</i> [ʃɔ], <i>shows</i> [ʃɔz]
ɔ	<i>note</i> [nɒt], <i>nord</i> [nɔ:r]	<i>note</i> [nɒt], <i>door</i> [dɔ:] [dɔə]

¹The letters of the phonetic alphabet should be named only by their sounds; but those which are not readily pronounced apart may be articulated with an [ə]. Thus [t] will be called [tə] and not [tri], as in English, nor [te], as in French; [s] will be named by the hissing sound it represents and not by the customary [ɛs]; [u] will be denoted by the sound traditionally written *ou* in French and not by the alphabetical name current in English [juu] or French [y]. To avoid misunderstanding, phonetic signs will, throughout the book, be enclosed in square brackets. For the sign [i] see page 7.

<i>Sign.</i>	<i>French.</i>	<i>English.</i>
ñ	<i>non</i> [nõ], <i>monde</i> [mõ:d]	
œ	<i>seul</i> [soel], <i>sœur</i> [soer]	
œ	<i>un</i> [œ], <i>humble</i> [œ:bl]	
ø	<i>peu</i> [pø], <i>heureuse</i> [œrø:z]	
u	<i>tout</i> [tu], <i>tour</i> [tu:r].	<i>do</i> [dʊu], <i>few</i> [fjʊu]
u		<i>put</i> [put], <i>true</i> [tʊu]
y	<i>tu</i> [ty], <i>mur</i> [my:r]	
b	<i>beau</i> [bo], <i>robe</i> [rɔb]	<i>bow</i> [boʊ], <i>rob</i> [ɹɔb]
d	<i>doux</i> [du], <i>rude</i> [ryd]	<i>do</i> [dʊu], <i>rude</i> [ɹʊud]
ð		<i>then</i> [ðen], <i>with</i> [wɪð]
f	<i>faire</i> [fær], <i>sauf</i> [so:f]	<i>fare</i> [færə], <i>loaf</i> [loʊf]
g	<i>gai</i> [ge], <i>dogue</i> [dɔg]	<i>gay</i> [gɛɪ], <i>dog</i> [dɔg]
h	<i>harpe</i> [harp] [arp]	<i>harp</i> [hɑ:p]
j	<i>yeux</i> [jø], <i>veille</i> [vɛ:j]	<i>you</i> [jʊu], <i>view</i> [vjʊu]
k	<i>car</i> [kair], <i>lac</i> [lak]	<i>car</i> [kɑ:ɪ], <i>lack</i> [læk]
l	<i>lent</i> [lã], <i>bal</i> [bal]	<i>long</i> [lɒŋ], <i>ball</i> [bɔ:l]
m	<i>mode</i> [mɔd], <i>dime</i> [dim]	<i>mode</i> [moʊd], <i>dim</i> [dɪm]
n	<i>nappe</i> [nap], <i>canne</i> [kan]	<i>nap</i> [næp], <i>can</i> [kæn]
ɲ	<i>signe</i> [sɪɲ], <i>signer</i> [sɪɲe]	
ŋ		<i>sing</i> [sɪŋ], <i>singer</i> [sɪŋgə]
p	<i>pire</i> [pi:r], <i>tape</i> [tap]	<i>peer</i> [piə], <i>tap</i> [tæp]
r	<i>rare</i> [rɑ:r], <i>tort</i> [tɔ:r]	
R	<i>rare</i> [Rɑ:R], <i>tort</i> [tɔ:R]	
ɹ		<i>rare</i> [ɹærə], <i>merry</i> [mɛɹɪ]
s	<i>sot</i> [so], <i>masse</i> [mas]	<i>so</i> [soʊ], <i>mass</i> [mæs]
ʃ	<i>chou</i> [ʃu], <i>ruche</i> [ryʃ]	<i>shoe</i> [ʃʊu], <i>rush</i> [ɹʌʃ]
ʒ	<i>joue</i> [ʒu], <i>cage</i> [ka:ʒ]	<i>judge</i> [dʒʌdʒ], <i>leisure</i> [lɛʒə]
t	<i>tas</i> [ta], <i>site</i> [sit]	<i>tar</i> [tɑ:ɪ], <i>sit</i> [sɪt]

<i>Sign.</i>	<i>French.</i>	<i>English.</i>
θ		<i>thin</i> [θm], <i>through</i> [θɹu]
v	<i>ville</i> [vil], <i>rêve</i> [rɛiv]	<i>veal</i> [viil], <i>rave</i> [ɹɛiv] [ɹɛiv]
w	<i>oui</i> [wi], <i>bois</i> [bwa]	<i>we</i> [wi], <i>win</i> [win]
ɥ	<i>puis</i> [pɥi], <i>huit</i> [ɥit]	
z	<i>zèle</i> [zɛl], <i>gaz</i> [gɑiz]	<i>zeal</i> [ziil], <i>gaze</i> [gɛiz]

The use of the same sign for both languages must not be taken to imply identity between the sounds. In nearly all such cases, on the contrary, there are differences which cannot be neglected and which will be discussed in due course. But to employ double symbols for sounds which are essentially the same would mean a great complication of the alphabet for a very slight advantage.

To the alphabet we may append a list of the signs which are used to indicate either certain occasional modifications of the regular sounds or certain additional sounds of rare occurrence in French and English :

- ? the glottal-stop heard in German before accented initial vowels, as in *Abart* [ʔapʔɑ:rt].
- ^h the sound of breathing.
- ⁿ the sound produced by the vibration of the vocal chords, briefly 'voice.'
- ° placed over or under a letter indicates that it is devocalized : e.g. *quatre* [katɹ̥], *pied* [pʃe̥].
- ˘ placed over or under a letter indicates that it is vocalized : e.g. *masse de gens* [maʃ də ʒɑ̃].
- ˙ placed under a letter indicates that it has syllabic value : e.g. *able* [ɛɪb̥].
- ˘ placed over a vowel indicates that it is pronounced with relaxed organs and is, therefore, more open : e.g. *méchant* [mèʃɑ̃].
- ˙ placed over a vowel indicates that it is closer and is pronounced with tenser organs.

- : placed after a vowel or consonant indicates that it is long: *e.g.* *art* [a:r], *salle* [sal:].
- placed after a vowel indicates that it is half-long: *e.g.* *enfant* [ǎ'fǎ].
- ' placed *before* a syllable indicates that it is accented: when necessary a strong accent may be indicated by doubling or even trebling the sign: " or "".

It has been said that the French language is built up out of some thirty-seven sounds. Strictly speaking, however, there is no limit to the number, for each sound is subject to infinite variations. The least change in the method of production theoretically entails a modification of the sound. Yet we are justified in speaking of a norm or standard pronunciation, to which the individual sounds have reference, and which they are supposed to reproduce. In all languages this normal pronunciation varies with the locality. These variations often extend to the educated classes among English-speaking people, and render the selection of a norm for our language no easy task. But no such difficulty arises in connection with French. The standard is found, by common consent, in the pronunciation of the educated classes in Paris, subject to one possible modification in favour of more general usage where the Parisian practice is at variance with that of the educated classes in other parts of the country. Reference will be made to this modification in defining the individual sounds.

PART I

THE INDIVIDUAL SOUNDS

CHAPTER I

THE VOWELS

1. The different kinds of vowels.

All vowels are essentially variations of one simple kind of sound, that produced by vibration of the vocal chords.¹ Their differentiation is wholly due to the shape of the cavity in which the resonance takes place. This cavity may consist either of the mouth alone or of the mouth and nose combined. In the former case the velum, or pendent end of the soft palate, acting like a valve, rises and closes the passage to the nose either entirely, or at least so effectually that all the voice is deflected into the mouth. Vowels produced in this way may be called *Oral* Vowels or *Pure* Vowels. If the velum is lowered (but not so far as to touch the tongue and thus close the

¹The two vocal chords stretch horizontally from back to front across the larynx or upper part of the windpipe. Each of them, throughout its whole length, is connected, on the outer side, with the walls of the larynx by an elastic membrane. The breath can, therefore, pass only between the chords. This space or passage, which is called the *glottis*, can be narrowed or closed by bringing the chords together. If the chords are brought together and the breath forced between them, they vibrate and produce the sound which is known as *voice*.

passage to the mouth) the voice will pass into both nose and mouth, which being now in direct communication with each other may be regarded as forming one complex cavity. Vowels produced with such a resonance-chamber are known as *Nasal* Vowels or, more exactly, *Nasalized* Vowels.

As the nose-cavity has a fixed form, all further distinctions must be due to modifications in the shape of the mouth. These modifications are effected chiefly by movements of the tongue and lips, and on the relative positions of these organs is based the classification of vowels as normal and abnormal. If the positions of the tongue and lips are such that they each tend towards the production of the same characteristics they are said to be normal, and the vowel that they produce is called a *Normal* Vowel. If, on the other hand, they counteract each other, and thus give rise to a mixed vowel-sound, they are considered abnormal, and the resulting sound is described as an *Abnormal* Vowel. In pronouncing the series [i-e-a-o-u] in the given order, it will be observed (1) that the tongue, which in articulating [i] is well forward in the mouth and presses against the sides of the front palate, falls a little and recedes a little for [e], lies flat on the floor of the mouth for [a], is drawn back and rises towards the back palate for [o] and reaches its extreme backward position for [u]; (2) that as the tongue moves backward the lips move forward and are rounded; (3) that the pitch of the voice falls at each step, [i] being the vowel of highest and [u] the vowel of lowest pitch in the series. Both tongue and lips contribute towards this lowering of the pitch. The vowels in question are, therefore, Normal. Suppose, however, that while the tongue is in its forward position for [i], the lips, instead of being held against the teeth (thus helping to raise the pitch), are thrust forward as

for [u] (thus counteracting the effort of the tongue to produce a high-pitched vowel): the relative positions are then said to be Abnormal, and an Abnormal vowel-sound [y] is heard, whose pitch is neither as low as that of [u] nor as high as that of [i]. Taking then as our starting-point the positions for [a] when the tongue lies as flat as possible on the floor of the mouth, we may say that the movement of the lips is normal if they draw back to the teeth in proportion as the tongue advances (for by this means they will assist in raising the pitch), and move forward and contract in proportion as the tongue recedes (because they thus help to lower the pitch). If, on the contrary, the lips are thrust forward and rounded when the tongue is in a forward position, or held back to the teeth when the tongue is in a backward position, they may be said to defeat the effort of the tongue, in which case the positions of the organs and the sound uttered may be regarded as abnormal.

Finally, every vowel may be *close* or *narrow* and *open* or *wide*. These terms refer to the distance between the palate and the articulating part of the tongue. The organs are tense in producing a narrow vowel, and relaxed in producing a wide one. Thus *i* is open or wide in Eng. *sit* [sit], close or narrow in Fr. *sité* [sit]; *e* is open or wide in Eng. *dare* [dɛ:ə], close or narrow in Fr. *dé* [de]; *u* is open or wide in Eng. *full* [ful], close or narrow in Fr. *foule* [ful]. It is sometimes necessary to distinguish a third species, intermediate between the close and open sounds: such a vowel may be called *half-open* or *half-wide*. This middle sound is indicated phonetically by the sign [˘] placed over the close vowel. An approximation to the middle and close sounds is often heard in the diphthongs in *seat* [siit], *day* [dèe], *fool* [fùul].

2. The French and English vowel-systems compared.

Nearly all the vowels of English, and the bulk of the French vowels, are normal oral vowels. Comparing the normal lip and tongue movements in the two languages we find that, while in French they are carried out with almost mathematical precision to their fullest extent, English practice shows with regard to each organ, but especially with regard to the lips, a relaxation of effort. Hence the individual normal vowel-sounds of English and French are rarely ever quite the same: the one or two sounds that can be practically identified are those which make the smallest demands upon the tongue and lips, particularly the latter; and the more effort a specific sound requires, the less the correspondence between the two languages. The long close vowels [i:] [e:] [o:] [u:], the four sounds which necessitate the greatest efforts of tongue and lips, are generally replaced in modern English by diphthongs in which, as a rule, neither element has exactly the close vowel-sound. In their short form these vowels have ceased to exist in English, their places having been taken by the corresponding open sounds. French, on the other hand, which possesses both long and short close vowels, has no open *i* or open *u* and no diphthongs. The vowels of English secondary and weak syllables have either been reduced to the colourless [ə] or are at least normally open. In the pretonic syllables of French, open and close vowels retain their values. Compare Eng. *revolution* [ɹɛvəlʊʃn̩] [ɹɛvəlʃʊʃn̩] and Fr. *révolution* [revɔlsjɔ̃], Eng. *arithmetic* [əɪθmətɪk] and Fr. *arithmétique* [aritmɛtik], Eng. *opposition* [ɒpəzɪʃn̩] and Fr. *opposition* [ɔpozisjɔ̃]. It is true that the organs of speech are not quite so tense, even in French, in producing vowels which bear a secondary or weak accent, and therefore that close vowels in these

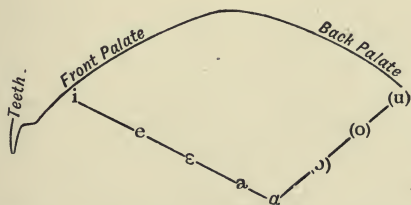
positions tend to become half-open, but the close vowel is not transformed into an open one, and neither close nor open vowels are reduced to [ə].

In addition to its normal vowels, French possesses several abnormal and nasalized vowels. The nasalization of vowels occurs in English only as a dialectal peculiarity. All the French abnormal vowels are formed by the projection of the lips when the tongue is in a forward position. The one English vowel which is sometimes described as abnormal, the [ʌ] in *cup* [kʌp], if rightly so described, has that character because the lips are idle when the tongue occupies a backward position.

This comparison of the two vowel-systems may serve to warn the student that in learning French he will have to contend with a characteristic slackness of the organs of speech. It should, in particular, put him on his guard against carrying English vowels over into French, against the diphthongizing and lengthening of short close vowels, against the opening of close vowels in unaccented syllables, and the blurring of unaccented vowels in general.

3. The Normal Oral Vowels.

The general relations between the members of this series of vowels may be indicated by means of the following diagram :



The falling and rising line is that described by the articulating part of the tongue as it moves from its extreme

forward to its extreme backward position in the mouth; and the place of each vowel marks its locality of articulation and consequent order in the series. Thus [i] is produced with the tongue in its extreme forward position, when it bunches up close to the front part of the hard palate. For the next vowel [e] the bunch recedes a little and falls a little. The movement continues for [ɛ] and [a]. When [a] is reached the tongue lies flat on the floor of the mouth. The backward movement being continued, the back part of the tongue begins to bunch up towards the back palate, and [ɔ] [o] and [u] are produced in turn.

The curved brackets indicate that articulation of the last three vowels cannot be effected without rounding of the lips. For the same reason these vowels are sometimes described as 'rounded vowels.'

The series may be divided into two groups [i-e-ɛ-a] being classed as Front Vowels and [ɑ-ɔ-o-u] as Back Vowels. The individual vowels are then described as follows: [i] High-Front-Narrow Vowel; [e] Mid-Front-Narrow Vowel; [ɛ] Mid-Front-Wide Vowel; [a] Low-Front-Narrow Vowel; [ɑ] Low-Back-Wide Vowel; [ɔ] Mid-Back-Wide Vowel; [o] Mid-Back-Narrow Vowel; [u] High-Back-Narrow Vowel.

High-Front-Narrow Vowel or Close i.

Phonetic sign : [i].

Traditional spellings :

1. *i*, as in *signe* [sɛn];
2. *î*, as in *dîme* [dim];
3. *ie*, as in *folie* [fɔli];
4. *y*, as in *cygne* [sɛn];
5. *ee*, as in *spleen* [splɛn].

Articulation. The jaws being normally so close together that the upper front-teeth just overlap, without touching, the lower ones, the tip of the tongue touches the inside of the

lower front-teeth and its sides press upwards against the upper gums, and outwards against the molars, bringing its face as close to the middle of the hard palate as possible without creating consonantal friction. The corners of the mouth being drawn back, the lips are held against the teeth.

Explanation. This is the vowel-sound that is heard in the Scotch pronunciation of *dear* [di:ɹ]. The English sound which is commonly supposed to correspond to [i:] is in reality a diphthong of which the first and stressed element is a more open sound [ɪ] or [ɪ], and the second, unstressed element sometimes a closer sound approaching the consonant [j] in *yes* [jɪs] : *seat* [si:t] [siit], *breeze* [bri:z] [briiz]. This [ɪ] is articulated with the tongue just touching the upper gums, and a shade less forward in the mouth than for [i]. In uttering the English diphthong the tongue, therefore, moves forward and begins to press against the gums after the sound is attacked. The movement of the tongue is accompanied by an upward movement of the lower jaw which can be easily observed with the aid of a mirror. For the vowel [i:] the tongue must be well forward and press against the gums from the outset, and the jaws must not move : *brise* [bri:z].

The shorter English sound is the vowel [ɪ] : *sit* [sit]. This sound, the High-Front-Wide Vowel or open *i*, does not exist in French, the [i] requiring the same pressure of the tongue as [i:] : Fr. *sité* [sit].

Hence Fr. *qui* [ki] is not to be pronounced as Eng. *key* [ki:] , nor Fr. *six* [sis] as Eng. *cease* [si:s] , nor Fr. *il* or *île* [il] as Eng. *ill* [ɪl] or *eel* [iil] , nor Fr. *pire* [pi:r] as Eng. *peer* [pi:ə] and [piə], nor Fr. *lire* [li:r] as Eng. *leer* [li:ə] [liə], nor Fr. *oui* [wi] as Eng. *we* [wi].¹

¹ The French and English consonants in the examples, even though represented by the same sign, are not absolutely identical. See under Consonants.

The lips should be kept back against the teeth, though not necessarily further back than for the next vowel [e]. If they are allowed to protrude, as generally they do in English, they will cloud the sound. French [i] is clear and bright.

In unaccented syllables the [i] is often a shade less close than it is under the accent. The English-speaking student will, however, do well to neglect this fact for two reasons: first, because the close sound is not incorrect in this position; secondly, because his natural tendency will be to relax the organs overmuch and to produce [ɪ], a sound which must be rigorously avoided in French. Compare Fr. *fini* [fini] and Eng. *finish* [fɪnɪʃ], Fr. *miracle* [mirɑ̃kl] and Eng. *miracle* [mɪrækəl], Fr. *dissémination* [disemina'sjɔ̃] and Eng. *dissemination* [dɪsemɪneɪʃn]. Still less may unaccented [i] be reduced to [ə]: compare Fr. *direct* [dirɛkt] with Eng. *direct* [dɪrɛkt] [dəɪrɛkt] [daɪrɛkt].

Mid-Front-Narrow Vowel or Close e.

Phonetic sign: [e].

Traditional spellings:

1. *é*, as in *pénétré* [penetre];
2. *e*, as in *aimer* [ɛ'me], *et* [e];
3. *ê*, as in *revêtu* [rəve'ty] [rəvɛ'ty];
4. *ai*, as in *aurai* [ɔ̃re], *gai* [ge];
5. *ay*, as in *pays* [peɪ];
6. *ais*, as in *je vais* [ʒə ve] [ʒə vɛ].

Articulation. The tongue being spread out presses firmly upwards against the molars, and sometimes comes into the gentlest possible contact with the gums. The jaws are normally a little less close together than for [i]: there is an interval between the upper and lower front-teeth wide enough to admit a finger-nail. The tip of the tongue

touches the inside edge of the lower front-teeth. The corners of the mouth are drawn back, the lips being thus held against the teeth.

Explanation. This vowel is of the same quality as the [e:] in the Scotch pronunciation of *day* [de:]. Its supposed analogue in English is really a diphthong, the exact nature of which varies with the locality and even with the speaker. In the North of England it generally takes the form [ei], but the first, and often also the second, element shows a tendency to open more and more the further South we go. The diphthong thus becomes [èi] [ɛi] or even [ɛe]. The pronunciations [ɛi] [ɛe] are regularly heard in America and Australia.¹ The first element is, therefore, ordinarily a more or less open sound: *gay* [gèi] [gɛi] [gɛe]. Now [ɛ] is articulated with the tongue just touching the molars, and for the half-open sound [è] this contact becomes gentle pressure. The English diphthong, then, generally begins with the tongue touching or very gently pressing against the molars, and at the end of the sound the tongue either presses more firmly against the teeth [ɛe], or falls between the teeth and touches [ɛi] or presses against the gums [èi]. The movement of the tongue is accompanied by a movement of the lower jaw which can be observed with the aid of a mirror. For the vowel [e] the tongue must from the outset press firmly against the upper molars: *gai* [ge]. This vowel, in French, is—except occasionally in emphatic speech²—always short or half-long. The English-speaking student

¹ The uneducated classes in Australia carry the tendency still further, and pronounce [æi] [aɪ]: *cake* [kæɪk] [kaɪk]. This pronunciation, which is also one of the characteristics of Cockney, is still felt to be decidedly vulgar. It nevertheless threatens to spread both in London and in Australia, and has already become one of the vices of speech with which the teacher has to contend.

² See pp. 169 ff. and 180.

must carefully avoid lengthening or diphthongizing it. Compare Fr. *été* [ete] and Eng. *eighty* [εɪtɪ].

The short English sound is [ε]: *petty* [petɪ]. The English-speaker's tendency will be to substitute this [ε] for [e] in unaccented syllables with the spelling *e*, to pronounce, for example, *était* [etε] as [εtε]. Such pronunciations are not unknown in vulgar French, but must be avoided by the student. It is true that the [e] of an unaccented syllable is often articulated with slightly-relaxed organs, but it remains clearly distinguishable from [ε].

It is helpful to note that this [e] is much more akin to the English [ɪ] than to [ε]. The vowels in *d'été* [dete] sound somewhat like those in *ditty* [dɪtɪ]. This is so because [ɪ] is formed with the tongue touching the upper gums lightly, and when the tongue is pressed against the teeth for [e] it bulges up till it comes very nearly into the same position.

The lips should not be allowed to deaden the sound by protruding.

Hence Fr. *mes* [me]¹ differs widely from Eng. *may* [mεɪ], Fr. *les* [le]¹ from Eng. *lay* [lεɪ], Fr. *ses, sais* [se]¹ from Eng. *say* [sεɪ], Fr. *dé* [de] from Eng. *day* [dεɪ], Fr. *nez* [ne] from Eng. *nay* [nεɪ]. Compare further the first vowel-sound in Fr. *maison* [me'zɔ̃] [mè'zɔ̃] and Eng. *mason* [mεɪsp], Fr. *plaisir* [ple'zi:r] and Eng. *pleasure* [pleʒə].

The traditional names of the letters *b, c, d, g, p, t* and *v* in French should be pronounced [be] [se] [de] [ʒe] [pe] [te] [ve] and not [bεɪ] [sεɪ] [dεɪ], etc. The latter false pronunciation is inevitably suggested by the spellings 'bay,' 'say,' 'day,' etc., usually found in French grammars for English-speaking students.

¹ The plural article and the plural possessive pronouns are regularly heard with [e] in conversational French: [me] [te] [se] [le]. In the reading of poetry and elevated prose the open sound is preferred: [mε] [tε] [sε] [lε].

Mid-Front-Wide Vowel or Open e.

Phonetic sign : [ɛ].

Traditional spellings :

1. è, as in *collège* [kɔləɛʒ] ;
2. e, as in *tel* [tɛl], *valet* [valɛ], *il est* [il ɛ] ;
3. ê, as in *tête* [tɛt] ;
4. é, as in *chanté-je* [ʃɑ̃'tɛ:ʒ] ;
5. ei, as in *peine* [pɛn] ;
6. ai, as in *chaise* [ʃɛz] ;
7. aie, as in *craie* [krɛ] ;
8. ais, as in *mais* [mɛ], *aimais* [ɛ'mɛ] ;
9. ait, as in *trait* [trɛ], *aimait* [ɛ'mɛ].

Articulation. The tongue being spread out touches gently the upper molars. The jaws are considerably wider apart than for [e], the interval between the lower and upper front-teeth being at least large enough to admit an ordinary lead-pencil. The tip of the tongue remains in contact with the lower front-teeth. The lips are not allowed to protrude.

Explanation. This vowel, requiring less tension of the organs, exists in English both as a long and as a short sound: *fare* [fɛ:] [fɛə], *pair*, *pear* [pɛ:] [pɛə], *sell* [sɛl], *net* [nɛt], *met* [mɛt]. Compare the French *faire* [fɛir], *paire* [pɛir], *selle* [sɛl], *net* [nɛt], *mettes* [mɛt].

The English sound is, however, not always given its real value. A mincing speaker will sometimes pronounce [è] or even [e] in place of the short [ɛ]: the mouth not being sufficiently opened, the tongue presses against the teeth; *bed* [bɛd] then becomes [bèd] or [bed]. This pronunciation is more common in the South than in the North of England. For [ɛ] the mouth must be well opened and the tongue must not press against the teeth.

In its longer form this vowel occurs in English only

before the letter *r*. This letter, when not followed by a vowel, no longer represents a consonantal sound; it has been reduced to the vowel [ə] or has dropped away altogether. We say *air* [ɛi] [ɛiə], but *airing* [ɛi.ɪŋ] or [ɛiə.ɪŋ]. The vowel [ə] must be rigorously avoided in similar positions in French: compare the French *air* [ɛr] and *airain* [ɛ'rɛ̃].

Special care must be taken with a final [ɛ]. This sound never being final in English, the tendency is to produce a diphthong in that position. Observe then that *fait* is not to be pronounced [fɛə] or [fɛi] but [fɛ]—like the Eng. *fell* without the final consonant. Even here, there is need to repeat the warning: keep the organs of speech rigidly in the one position during the enunciation of a vowel.

In unaccented syllables [ɛ] must not be reduced to [ə]: compare Fr. *perspective* [pɛrspɛkti:v] and Eng. *perspective* [pɛspɛktiv] [pɛspɛktiv].

Low-Front-Narrow Vowel or Close a.

Phonetic sign: [a].

Traditional spellings:

1. *a*, as in *salle* [sal], *gage* [ga:ʒ];
2. *â*, as in *parlâmes* [parlam];
3. *e*, as in *femme* [fam];
4. *i*, as in *toi* [twa].

Articulation. The tongue being spread out touches gently the upper middle or back molars. The jaws are normally a little wider apart than for [ɛ]. The tip of the tongue remains in contact with the lower front-teeth. The corners of the mouth are slightly retracted, the lips being thus prevented from protruding.

Explanation. A certain confusion which exists among the *a*-sounds in English renders the explanation of this sound by analogy somewhat difficult. We may, however,

begin by distinguishing it both from the [ɑ] in *father* [fɑ:ðə] and from the [æ] which is heard (in all but Northern pronunciation) in *man* [mæn], *ash* [æʃ]. The English [ɑ] approaches closely to the [ɑ] in *pas*, the French vowel next to be defined: it is a more open sound than [a]. The vowel [æ] differs little from a very open [ɛ], and is generally heard as such by French ears that have not been trained phonetically. In some of the most popular 'English courses' for French students the learner is even directed to pronounce *man* as 'menne,' and our word *gentleman* generally becomes in a French mouth [dʒɛntəlmən]. This is, of course, seriously incorrect; but it is no less incorrect to substitute the English [æ] for the French [a]. The latter sound lies between [æ] and [ɑ]. Now an intermediate sound is often heard in English: e.g. in *after*, *ask*, *class*, *demand*; and as the first part of the diphthong in *high*, *I*. Unfortunately the pronunciation of these and other words in which the sound occurs is not stable, the intermediate *a* being supplanted often, and especially in the South of England and in Australia, by [ɑ] and sometimes, especially in the midland counties, by [æ]. The existence of this middle English *a* is, therefore, not recognized by Professor Viëtor. On the other hand, Professor Hempl regards it as the standard in the words given, and in many others.¹ The sound is identified by Professor Hempl with the French [ɑ], but it is generally somewhat more open [à], being strictly equivalent to the French vowel only when the latter occurs in unaccented syllables. The English-speaker to whom this English middle *a* is familiar can arrive at the French [ɑ] by increasing the tenseness of the organs of speech. In spite

¹ Professor Hempl is responsible for the English pronunciations in the *International French-English and English-French Dictionary* published by T. C. and E. C. Jack, London.

of the close analogy between this English [à] and the French [a] experience has shown that the English-speaking student is more inclined to carry over [æ] and [ɑ]. As [æ] is always short in English and [ɑ] usually long, the tendency is to substitute [ɑ] for [a:] and [æ] for [a], substitutions which are equally objectionable. Compared with [ɑ] the vowel [a] has a bright ring and sounds forward in the mouth: it differs from [æ] in being a decided *a*-vowel. The sound will lose its characteristic clearness if the lips are not held back to the teeth.

The student should, therefore, carefully distinguish Fr. *hache* [aʃ] from Eng. *ash* [æʃ], Fr. *patte* [pat] from Eng. *pat* [pæt], Fr. *panne*, [pan] from Eng. *pan* [pæn], Fr. *fade* [fad] from Eng. *fad* [fæd]; and the vowel of Fr. *parc* [park], *part* [pa:r], *car* [ka:r], *carte* [kart] from that of Eng. *park* [pɑ:k], *part* [pɑ:t], *car* [kɑ:], *cart* [kɑ:t]. The *a* in *Paris* [pa'ri] resembles neither that in *starry* [staɪɹɪ] nor that in *parry* [pæɹɪ]. Contrast also *Marie* [ma'ri] with *mar* [mɑ:] and *marry* [mæɹɪ].

In unaccented syllables [a] must never be reduced to [ə] as [æ] and [ɑ] so often are in English: compare Fr. *marine* [marin] with Eng. *marine* [məɹɪn], Fr. *adresse* [adʁɛs] with Eng. *address* [ədɹɛs], Fr. *parade* [parad] with Eng. *parade* [pəɹɛɪd].

Low-Back-Wide Vowel or Open a.

Phonetic sign: [ɑ].

Traditional spellings:

1. *a*, as in *passe* [pa:s], *pas* [pa];
2. *â*, as in *marâtre* [marɑ:tr];
3. *am*, as in *condamner* [kɔ̃'dɑ'ne];
4. *i*, as in *trois* [trwa].

Articulation. The tongue is drawn back a little from the front teeth and held as low as possible in the mouth.

The mouth is wide open, though not to the physical limit. The lips not being held back, the corners of the mouth are carried slightly forward by the opening of the jaws.

Explanation. This is essentially the common English vowel of *far*, *father*, produced with more open mouth. It is important to open the mouth well, because the orifice thus assumes a more circular form than is the case with the English sound, and the rounder opening gives the French vowel its distinctive character, that is, a sound slightly, but only slightly, akin to the rounded vowel [ɔ]. Great care must be taken not to exaggerate this kinship: the lips must not be consciously rounded, otherwise a sound closely resembling the vowel in *all* [ɔ:l] will be produced, and this is to be avoided. All that is necessary for the correct articulation of the French [ɑ] is to pronounce the [ɑ] of *far* [fɑ:] with the mouth wide open. With this slight difference the vowel of the following pairs of words is the same: Fr. *âme* [ɑ:m], Eng. *arm* [ɑ:m]; Fr. *pâte* [pɑ:t], Eng. *part* [pɑ:t].

The [ɑ] must not be lengthened when it is final: compare Fr. *pas* [pa] with Eng. *par* [pɑ:], Fr. *tas* [ta] with Eng. *tar* [tɑ:].

In Southern English this [ɑ:] is sometimes diphthongized, the lower jaw rising a little as the sound comes to an end. This must be avoided in French.

Mid-Back-Wide Vowel or Open o.

Phonetic sign: [ɔ].

Traditional spellings:

1. *o*, as in *comme* [kɔm], *port* [pɔ:r];
2. *ô*, as in *hôtel* [ɔtɛl], *rôti* [rɔti];
3. *au*, as in *aurai* [ɔre];
4. *u*, as in *pensum* [pɛ'sɔm], *album* [albɔm],
rhum [rɔm].

Articulation. The tongue being drawn further back than for [ɑ] bunches up towards the soft palate: its tip sinks till it occupies a position just behind and not quite in contact with the bottom of the lower front gums. The corners of the mouth are thrust forward a little and the lips are slightly rounded.

Explanation. The tendency of the English-speaker is to identify this [ɔ], when short, with the *o* in *not* [nɒt]; when long, with the *o* in *cord* [kɔ:d]. These sounds differ widely from the French. In producing the English vowels, which are the long and the short forms of the same sound, the tongue is not so far back in the mouth (its tip being just behind the intersection of the lower front teeth and gums), and the lips are idle. It is, therefore, much more open than the French [ɔ]. In French ears it sounds, as it really is, akin to the *a*-vowels. The English-speaking student must pay special heed to the position of the lips in pronouncing the French vowel.

A close approximation to [ɔ] is heard as the first element of the diphthong in the Southern English pronunciation of *note* [nɒt] [nɔt] and sometimes even as a long vowel in *more* [mɔ:] [mɔ:ə], *door* [dɔ:] [dɔ:ə].¹ This sound, however, is a little closer than the French.

The following pairs of words may be compared: Fr. *note* [nɒt] and Eng. *not* [nɒt], Fr. *corde* [kɔrd] and Eng. *cord* [kɔ:d], Fr. *sorte* [sɔrt] and Eng. *sort* [sɔ:t], Fr. *sotte* [sɔt] and Eng. *sot* [sɒt], Fr. *vote* [vɔt] and Eng. *vote* [vɒt] [vɔt], Fr. *port* [pɔ:r] and Eng. *port* [pɔ:t] [pɔ:ət], Fr. *Paul* [pɔl] and Eng. *Paul* [pɔ:l].

An unaccented [ɔ] must not be reduced to [ə]: compare Fr. *morose* [mɔro:z] with Eng. *morose* [məʊs], Fr. *possède* [pɔsed] with Eng. *possess* [pəzes], Fr. *Cologne* [kɔlɔn] with

¹ These words are also pronounced [mɒə] [dɒə] or [mɒvə] [dɒvə].

Eng. *Cologne* [kəlɔn], Fr. *proportion* [prɔpɔrsjɔ̃] with Eng. *proportion* [prəpɔʃn].

Mid-Back-Narrow Vowel or Close o.

Phonetic sign: [o].

Traditional spellings:

1. *o*, as in *dos* [do], *dossier* [do'sje];
2. *ô*, as in *hôte* [ot];
3. *au*, as in *cause* [ko'z];
4. *eau*, as in *peau* [po].

Articulation. The tongue being drawn considerably further back than for [ɔ] rises fairly close to the soft palate. The lips are energetically thrust forward and rounded: they now meet each other for at least one-third of their width on each side, leaving only a small oval aperture.

Explanation. French [o] is identical in quality with the long Scotch *o*: *no* [no!]. In English the treatment of close *o* is analogous to that of close [e]: thus [o:] becomes in the North of England [ou] and in the South [ɒ] [ɔ] or even [ɔɔ]. The pronunciations [ɔɪ] [ɔo] are common in America and Australia. Vulgarly, particularly in Southern England and in Australia, this diphthong takes the form [æʊ] or [aʊ], *oh no!* being pronounced [æʊ nəʊ]. Hence, in place of the simple vowel a diphthong is heard in English of which the stressed element is generally a more open sound, and the unstressed a sound varying between [o] and [u]: *boat* [bɔot] [bɔut]. During the enunciation of the English sound the lips and tongue change their positions: the shifting of the tongue can be easily felt, and the movement of the lips can be seen with the aid of a mirror. There will be a strong tendency to carry this practice over into French. This must be

corrected: the organs must be in position from the outset and must retain the same positions throughout. The position of both lips and tongue being one of high tension much greater effort is demanded than in English. Care must be taken not to lengthen a short [o].

Distinguish Fr. *côte* [ko:t] from Eng. *coat* [kəut], Fr. *rose* [roiz] from Eng. *rose* [rəuz], Fr. *beau* [bo] from Eng. *bow* [bəu], Fr. *sot* [so] from Eng. *so, sew* [səu], Fr. *chaud* [ʃo] from Eng. *show* [ʃəu], Fr. *dos* [do] from Eng. *dough* [dəu], Fr. *mot* [mo] from Eng. *mow* [məu], Fr. *eau* [o] from Eng. *oh* [əu].

The vowel must be given its proper value in unaccented syllables: compare Fr. *position* [pozisjɔ̃] with Eng. *position* [pəziʃn], Fr. *opposition* [ɔpozisjɔ̃] with Eng. *opposition* [ɒpəziʃn].

High-Back-Narrow Vowel or Close ou.

Phonetic sign: [u].

Traditional spellings:

1. *ou*, as in *tout* [tu];
2. *ouè*, as in *ouè* [u];
3. *ouï*, as in *goût* [gu].

Articulation. The tongue is drawn back further than for [o] and bunches up as close to the soft palate as possible without creating consonantal friction. The lips are energetically thrust forward and rounded, forming a still smaller and now almost circular opening.

Explanation. This [u] is heard, in its long form, in the Scotch pronunciation of *poor* [puir]. The treatment of [u] in English is analogous to that of [i], the High-Front-Narrow vowel. The English sound which is commonly supposed to correspond to [u:] is a diphthong of which the first and stressed element is a more open sound: *true*

[tʰu̯u] [tʰuu]. The positions of the lips and tongue when the English sound is begun are, therefore, not as extreme as those required for [u] and these organs only approach their extreme positions just as the sound ends. For the vowel [u] the tongue must be right back and the lips right forward from the outset, and they must retain these positions rigidly: *rouge* = [ruːʒ] and not, as the word is pronounced by English-speakers, [ɹuuʒ].

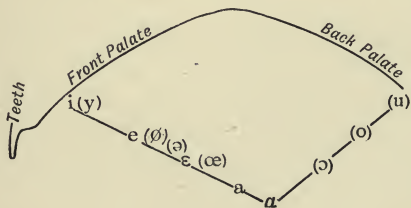
The shorter English sound is the open vowel [ʊ]: *pull* [pʊl]. This sound, the High-Back-Wide vowel, is not used in French. The short French [u] requires the same lip and tongue positions as the long [uː]. Care must be taken not to lengthen a final [u].

Distinguish Fr. *coup* [ku] from Eng. *coo* [kuu], Fr. *doux* [du] from Eng. *do* [duu], Fr. *chou* [ʃu] from Eng. *shoe* [ʃuu], Fr. *tour* [tuːr] from Eng. *tour* [tuːə] [tuuə], Fr. *route* [rut] from Eng. *root* [ɹuut].

The vowel must be given its full value in unaccented syllables: compare the French pronunciation of *Touraine* [tuʀɛːn] with the English [tuːɛɪn].

4. The Abnormal Oral Vowels.

The relations between the Abnormal and the Normal Oral Vowels may be indicated by means of the diagram:



All four are Rounded Front-Vowels: [y] has the tongue-position for [i] and the lip-position for [u]; [ø] the tongue-

position for [e] and the lip-position for [o]; [ə] the tongue-position for [è] and the lip-position for [ò]; [œ] the tongue-position for [ɛ] and the lip-position for [ɔ].

High-Front-Narrow-Round Vowel or Close French u.

Phonetic sign: [y].

Traditional spellings:

1. *u*, as in *du* [dy];
2. *û*, as in *sûr* [sy:r];
3. *eu*, as in *eus*, *eu* [y];
4. *eû*, as in *qu'il eût* [kil y].

Articulation. The tongue is in the position for [i]: the lips are thrust forward and rounded as for [u].

Explanation. This sound has no analogue in English. The tongue is placed to articulate the normal vowel of highest pitch; the lips are placed to articulate the normal vowel of lowest pitch: the result is an abnormal vowel of lower pitch than [i] but of higher pitch than any other abnormal vowel.

In the absence of phonetic hints this vowel usually gives the English-speaker much trouble. Its formation, however, is so simple that he can arrive at an exact knowledge of the sound without the assistance of a teacher. The best way to practise the sound, in the first instance, is to project the lips vigorously as for [u] and while keeping them in this position (if necessary with the aid of a mirror) to try and pronounce [i]. This will at first need an effort, because the tongue is normally drawn back when the lips are thrust forward. The student must, therefore, make sure that his tongue does move forward into the position for [i]. If the tongue and lips are in the proper positions he cannot fail to produce the right sound. But if, for instance, the tongue only reaches the position for [ɪ], a German sound,

the vowel [y] in *Hütte* [hʏtə], will be produced. Another way of arriving at the [y] is to place the tongue in the position for [i] and, while keeping it in that position, to project the lips as for [u]. Much practice will be required before the vowel can be produced instinctively. The exercises [u—y, u—y, u—y] and [i—y, i—y, i—y] are recommended: in the former the lips will remain stationary and the tongue will move from its extreme backward to its extreme forward position; in the latter the tongue will be stationary and the lips will move from their extreme backward to their extreme forward position. When the sound has once been mastered, the positions of tongue and lips must be assumed simultaneously, that is, both tongue and lips must be thrust forward together. It is a common mistake of English-speaking students to produce [iv], the lips not being forward when the sound begins, and the tongue being drawn back a little as the lips are projected.

Mid-Front-Narrow-Round Vowel or Close eu.

Phonetic sign: [ø]

Traditional spellings:

1. *eu*, as in *dieu* [djø];
2. *œu*, as in *œufs* [ø];
3. *eue*, as in *queue* [kø];
4. *eux*, as in *eux* [ø].

Articulation. The tongue being in the position for [e] the lips are thrust forward and rounded as for [o].

Explanation. This is the abnormal vowel produced by combining the tongue position for the normal vowel of second highest pitch with the lip position for that of second lowest pitch.

There is no corresponding sound in English. The [ɐ] of *sir* [sɛ:], *fur* [fɛ:] must on no account be substituted for [ø].

The two sounds are quite different both in acoustic effect and in mode of articulation. The English vowel is formed with the tongue much further back and lower than for [e], and with the lips very slightly projected. In passing from [ɐ] to [ø] both tongue and lips move forward. The French sound demands considerable tension of the muscles towards the front of the mouth, while the English vowel is produced with relaxed organs.

Distinguish Fr. *queue* [kø] from Eng. *cur* [kɜ:], Fr. *ceux* [sø] from Eng. *sir* [sɜ:], Fr. *feu* [fø] from Eng. *fur*, *fir* [fɜ:], Fr. *peu* [pø] from Eng. *per* [pɜ:], Fr. *œufs*, *eux* [ø] from the vowel in Eng. *her* [hɜ:].

Mid-Front-Half-Narrow-Round Vowel or Mute e.

Phonetic sign : [ə].

Traditional spellings :

1. *e*, as in *je* [ʒə], *devoir* [dəvwa:r];
2. *ai*, as in *faisant* [fəzɑ̃], *faisait* [fəzɛ].

Articulation. The tongue is in position for a half-open *e* [ɛ] while the lips are thrust forward and rounded as for half-open *o* [ɔ].

Explanation. The so-called 'e mute' is essentially a middle, or half-open, *eu*. In acoustic effect it is more akin to [ø] than to the open *eu* [œ] next to be described. In passing from [ø] to [ə] both tongue and lips are relaxed a little; in passing from [œ] to [ə] both tongue and lips advance. The tongue is in a position which it very often occupies in English in the first part of the diphthong that takes the place of [eɪ]: *day* [dɛɪ], *pay* [pɛɪ]; the lips are just a little more forward and rounded than for the vowel in the Southern English pronunciation of *door* [dɔɪ]; they often occupy the position for [ə] in the first part of the diphthong that takes the place of [oɪ]: *dote* [dɔtə].

The English weak vowel which is represented by the same sign [ə] must not be substituted for the French sound. It is really a relaxed form of the [ɐ]: compare *fur* [fɛʁ] and *sofa* [sɔfə]. Both these sounds are produced with the tongue further back and lower than for the French [ə]; the forward movement can be felt in passing from the vowel in *fur* [fɛʁ] to the diphthong in *fay* [fɛʁ]. The lips are idle in the English [ə], and almost idle in [ɐ]; the forward movement of the lips can be observed in passing from the vowel in *fur* [fɛʁ] to that in the Southern pronunciation of *four* [fɔʁ], but for the French [ə] they must move a little further forward. It must never be forgotten that the so-called 'e mute' is produced with rounded lips.

This vowel is always unaccented. If by any chance an accent should fall on an 'e mute,' it is transformed, usually into [ø]; sometimes, however, into [œ]: *faites-le* [fet lø].

Distinguish Fr. *ce, se* [sə] from Eng. *sir* [sɪʁ], Fr. *que* [kə] from Eng. *cur* [kɛʁ], Fr. *me* [mə] from Eng. *myrrh* [mɛʁ], the *te* in *je te dis* [ʒə tə di] from the *to* in the hastier pronunciation of *to-day* [tədəʁ].

Mid-Front-Wide-Round Vowel or Open eu.

Phonetic sign: [œ].

Traditional spellings:

1. *eu*, as in *leur* [lœʁ] [lœr];
2. *œu*, as in *œuf* [œf];
3. *ue*, as in *cueillir* [kœʝiʁ];
4. *œ*, as in *œil* [œiʝ].

Articulation. The tongue is in the position for [ɛ]; the lips are advanced and rounded as for [ɔ].

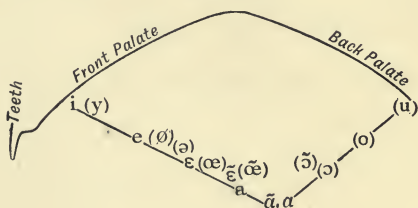
Explanation. The English vowel in *fur* [fɛʁ] approaches more closely in acoustic effect to [œ] than to [ə] and [ɐ].

This is so simply because the positions of the organs in [œ] are more akin to those for [œ̃]. Still, neither the effects nor the positions are identical. French [œ̃] requires the tongue a little further forward and a little higher, and a more active cooperation of the lips. Particular attention should be paid to the lip-position.

Distinguish Fr. *cœur* [kœ̃r] from Eng. *cur* [kɜ̃], Fr. *sœur* [sœ̃r] from Eng. *sir* [sɜ̃], Fr. *peur* [pœ̃r] from Eng. *per* [pɜ̃], Fr. *meurs* [mœ̃r] from Eng. *myrrh* [mɜ̃], and the vowel in *mœurs* [mõrs] [mœ̃r] from that in *purse* [pɜ̃s]. Contrast the syllables of *heureux* [œ̃ø] and *peureux* [pœ̃ø].

5. The Nasalized Vowels.

All the four nasalized vowels of modern French are Mid-Wide or Low-Wide vowels. Their relation to the oral vowels may be indicated by means of the vowel-diagram, the sign [̃] placed over the vowel denoting that it is accompanied by nasal resonance:



When a vowel is nasalized it does not cease to be oral. Nasalization consists not in the substitution of one chamber of resonance for another, but in the extension of the chamber of resonance to include the nose-cavity. It is effected merely by lowering the velum. The velum is the movable end of the soft palate; from the middle of it hangs the uvula which in shape resembles a small

stalactite. Both velum and uvula can be seen by opening the mouth in front of a mirror. Behind the velum is the passage leading up to the nose. While the velum occupies a neutral position the breath from the lungs naturally passes into both nose and mouth. The velum plays an active part in the production of all the vowels already described in rising and blocking the passage to the nose. But as it discharges the same function for all the English vowels (save in America)¹ its action has hitherto been taken for granted. For the nasalized vowels this function changes: the velum is now held down, leaving the nasal passage more or less open. It plays a similar part in the articulation of the common English nasal consonants [m] and [n]. But as this movement of the velum is never associated, in standard English, with vowel articulation, some difficulty may at first be experienced in producing the nasalized vowels. That serious mispronunciations may be avoided the student's attention should be directed to the following two points:

(1) The velum must not be lowered so far as to touch the tongue. This contact creates the end-consonant in our word *long* [lɒŋ], and is responsible for very ugly mispronunciations such as [frãŋsɛ] [bjɛŋ] for [frã'sɛ] *français*, [bjɛ] *bien*. Students who find it difficult to avoid the consonant should practise such words with a long-sustained nasal vowel. The mistake is generally caused by the learner directing all his thought to the nasality of the sound. He must not forget that the vowel is articulated in the mouth, and must not aim at sending all the voice through the nose. There is a simple practical method of

¹ The tendency to nasalize pure vowels, especially when followed by a nasal consonant, is a feature of Australian pronunciation, but the nasalization is often so faint that it cannot be detected by untrained ears.

testing whether the sound produced is a true nasal vowel or the consonant [ŋ]. Close the nostrils by pinching them with the thumb and first finger while the sound is being produced: if the consonant is articulated, the sound will be brought to a sudden end, because the consonant closes the mouth-passage.

(2) A nasal consonant following a nasalized vowel in the same syllable is never sounded in modern French. Its sole purpose is to indicate the nasal quality of the vowel: *chanter* is pronounced [ʃɑ̃'te], not [ʃɑ̃nte]; *tante* [tɑ̃t], not [tɑ̃nt]; *condition* [kɑ̃'disjɑ̃], not [kɑ̃ndisjɑ̃]; *bombe* [bɑ̃'b], not [bɑ̃mb]. The nasalization must cease with the vowel-sound; in other words, the velum must rise and block the nasal passage when the lips and tongue proceed to articulate the following consonant. This habit can be acquired by practising such words as *danser*, *pendant*, *vampire* with a pause between each syllable: [dɑ̃—se], [pɑ̃—dɑ̃], [vɑ̃—pi:r]. Mispronunciations would be much less common if such words were mentally pictured in their phonetic form.

6. The Nasalized Normal Vowels.

Three normal vowels appear in a nasalized form: the Mid-Front-Wide, the Mid-Back-Wide and the Low-Back-Wide. In each case the positions of the organs are slightly modified: for the Front-Nasal the mouth is a little more open, for the Back-Nasals a little less open than in articulating the corresponding oral vowels.

Mid-Front-Wide-Nasal Vowel or Nasal e.

Phonetic sign: [ɛ̃].

Traditional spellings:

1. *en*, as in *bien* [bjɛ̃], *examen* [egzamɛ̃];
2. *ein*, as in *sein* [sɛ̃];

3. *in*, as in *fin* [fɛ̃], *foin* [fwɛ̃];
4. *ing*, as in *poing* [pwɛ̃];
5. *im*, as in *impropre* [ɛ̃'prɔpr];
6. *ain*, as in *main* [mɛ̃];
7. *aim*, as in *faim* [fɛ̃].

Articulation. The organs are in position for [æ] save that the velum is lowered.

Explanation. Although this vowel is known as the 'nasal e' and is phonetically represented by [ɛ̃], it is strictly the nasalized form of the common English vowel in *cat* [kæt], *man* [mæn].

Care must be taken not to pronounce *fin*, *faim* [fɛ̃] as Eng. *fang* [fæŋ]; nor *sein* [sɛ̃] as Eng. *sang* [sæŋ]; nor *bain* [bɛ̃] as Eng. *bang* [bæŋ]; nor *Rhin* [rɛ̃] as Eng. *rang* [ræŋ]. Both tongue and lip positions for the vowel in all these words, French and English, are identical: but while the vowel itself is nasalized in French it is followed by a nasal consonant in English.

The English-speaking student should pay particular heed to the pronunciation of words like *indu* [ɛ̃'dy], *pimpant* [pɛ̃'pɑ̃], *simple* [sɛ̃'pl], *sainte* [sɛ̃'t], *imberbe* [ɛ̃'bɛrb], *dinde* [dɛ̃'d], *ingrat* [ɛ̃'gra], *inquiet* [ɛ̃'kjɛ]. The nasal vowel being here followed by a consonant, which is formed in the same or much the same way as one of the English nasal consonants [m] [n] [ŋ], the learner is specially liable to produce one of these consonants after the vowel. The spelling with *m* when the next letter is *p* or *b*, and with *n* when it is *t*, *d* or *g*, forcibly suggests the wrong pronunciation. The learner should, therefore, observe that the pronunciation of the words would not be affected if we substituted *m* for *n* and vice versa, writing *imdu*, *inberbe*, *imgrat*, *sinple*, etc.

Low-Back-Wide-Nasal Vowel or Nasal a.

Phonetic sign : [ɑ̃].

Traditional spellings :

1. *an*, as in *tant* [tɑ̃] ;
2. *am*, as in *champ* [ʃɑ̃] ;
3. *en*, as in *tente* [tɑ̃t] ;
4. *em*, as in *temps* [tɑ̃] ;
5. *aon*, as in *taon* [tɑ̃].

Articulation. The tongue is a little further back and the mouth not quite so open as for [ɑ], and the velum is lowered.

Explanation. This vowel is usually described as the nasalized form of the [ɑ] in *father*, or, what is the same thing, of the [ɑ] in *pas* with less open mouth. This description is incorrect: the tongue really occupies a position intermediate between the [ɑ] and [ɒ] positions. The series [ɑ] [ɑ̃] [ɒ] may be illustrated by the words Eng. *tar* [tɑ:], Fr. *temps*, *tant* [tɑ̃], Eng. *taw* [tɒ:].

The English-speaking student must be specially warned not to draw the tongue too far back. Common mispronunciations of *temps* are [tɒŋ] [tɔ̃] [tɔ̂]. The latter mistake, [ɔ̂] for [ɑ̃], is often made by the provincial Frenchman, and occasionally by the Parisian. It is at best an affectation which should be carefully avoided by the foreigner.

The velum must not be allowed to touch the tongue: contrast Fr. *temps* [tɑ̃] and Eng. *tongs* [tɒŋz], Fr. *rang* [rɑ̃] and Eng. *wrong* [ɪɒŋ], Fr. *sang* [sɑ̃] and Eng. *song* [sɒŋ], Fr. *lent* [lɑ̃] and Eng. *long* [lɒŋ], Fr. *gant* [gɑ̃] and Eng. *gong* [gɒŋ].

Particular care must be taken not to pronounce a nasal consonant after the vowel in such words as *camper* [kɑ̃'pe], *campagne* [kɑ̃'paɲ], *cambrure* [kɑ̃'bryr], *pampré* [pɑ̃'pr], *ambre* [ɑ̃'br], *lanterne* [lɑ̃'tɛrn], *lampe* [lɑ̃'p], *fantaisie* [fɑ̃'tɛzi], *antre* [ɑ̃'tr].

Mid-Back-Wide-Nasal Vowel or Nasal o.

Phonetic sign : [ɔ̃].

Traditional spellings :

1. *on*, as in *ton* [tɔ̃] ;
2. *om*, as in *tomber* [tɔ̃'be].

Articulation. The organs are in position for [ɔ] save that the mouth is a little less open and that the velum is lowered.

Explanation. The projection of the lips will require an effort on the part of the English-speaking student.

He will be very apt to produce the nasal consonant [ŋ] after this vowel : contrast, both in this respect and in respect of the tongue and lip positions for the vowel-sound, Fr. *son* [sɔ̃] and Eng. *song* [sɒŋ], Fr. *long* [lɔ̃] and Eng. *long* [lɒŋ], Fr. *gond* [gɔ̃] and Eng. *gong* [gɒŋ].

No nasal consonant must be heard after the vowel in words like *bombe* [bɔ̃:b], *ombre* [ɔ̃:br], *rompre* [rɔ̃:pr], *nombre* [nɔ̃:br], *tomber* [tɔ̃'be], *tondre* [tɔ̃:dr], *fondre* [fɔ̃:dr], *combination* [kɔ̃'bina'sjɔ̃], *compote* [kɔ̃'pɔt], *conter* [kɔ̃'te].

7. The Nasalized Abnormal Vowel.

Only one abnormal vowel appears in a nasalized form, the Mid-Front-Wide-Round vowel [œ̃]. The positions of the tongue and lips undergo no modification.

Mid-Front-Wide-Round-Nasal Vowel or Nasal u.

Phonetic sign : [œ̃].

Traditional spellings :

1. *eun*, as in *jeun* [ʒœ̃] ;
2. *un*, as in *un* [œ̃] ;
3. *um*, as in *humble* [œ̃:bl].

Articulation. The lips and tongue are in position for [œ] and the velum is lowered.

Explanation. This vowel is not a nasalized *u*, although it is popularly known by that name. It is the nasalized form of the vowel in *heure* [œir]. Hence the tongue is in the position for [ɛ] while the lips are projected and rounded as for [ɔ].

The provincial Frenchman often, and the Parisian sometimes substitute [ɛ̃] for [œ̃], confusing, for example, *brun* [brœ̃] and *brin* [brɛ̃]. To avoid imitating the mistake the student must be careful to project the lips.

A nasal consonant must not be pronounced after the nasal vowel and in the same syllable.

CHAPTER II

THE DIPHTHONGS (SO-CALLED)

A DIPHTHONG consists of two vowel-sounds pronounced in the same syllable, one of the vowels being usually subordinated to the other in point of both stress and duration. If the accent falls on the first vowel, the combination is called a *falling* diphthong; if the second element is stressed, the combination is called a *rising* diphthong. The English diphthongs are all of the former kind. Thus in *time* [tɑɪm] [tɑɪm] [tæɪm], *boy* [bɔɪ], *eight* [eɪt] the second element [ɪ] is both short and weak.

If we were to be guided by traditional spelling we should conclude that French contained a large number of diphthongs and even triphthongs: for example, in *peur*, *peu*, *coup*, *cause*, *pain*; *mieux*, *pied*, *fier*, *bien*, *miauler*; *puis*, *leur*, *nuage*; *oui*, *ouate*, *oiseau*, *loin*. But such combinations of vowel-signs in a single syllable stand either for a single vowel-sound or for a consonant and a vowel. Thus in *peur* [pœɪr], *peu* [pø], *coup* [ku], *cause* [koɪz], *pain* [pɛ̃] two or three signs are used for one sound; in *mieux* [mjø], *pied* [pje], *fier* [fjɛɪr], *bien* [bjɛ̃], *miauler* [mjole], *puis* [pɥi], *leur* [lœɪr], *nuage* [nɥaɪʒ], *oui* [wi], *ouate* [wat], *oiseau* [wazo], *loin* [lwɛ̃] the two or three vowel-signs represent a consonant, [j] [ɥ] or [w], and a single vowel.

The combinations of the so-called semi-vowels [j] [ɥ] [w] with a vowel approach very closely to falling diphthongs, and are often described as such. In standard French, however, the semi-vowels are really fricative consonants. Hence, in none of the above examples do we find two vowels in succession.

On the other hand two successive vowels are heard in *pays* [pei], *poète* [pœ̃t], *chaos* [kao], *noël* [nœl], *fléau* [fleo], *réel* [reɛl], *prier* [prie], *brioche* [briɔʃ], *triage* [triaʒ], *cruauté* [kryote], *bluet* [blyɛ], *éblouir* [ebluiʁ], *trouer* [true]. Here, however, each vowel forms a separate syllable.

It will be found that whenever two or more vowel-signs follow each other the combination belongs to one of the three classes above described, and stands either for a single vowel-sound, or for a consonant and a vowel, or for two vowels forming distinct syllables. There are no diphthongs in modern French.

The letters *ou*, *i* and *u* followed by a vowel and preceded by a group of two or more consonants represent, with few exceptions (e.g. *pluie* [plɥi]), vowel-sounds having syllabic value. But if, being followed by a vowel, they are not preceded by a group of consonants, they regularly stand for the consonants [w] [j] and [ɥ]. Some hesitation, however, prevails in the treatment of verbs like *jouer*, *louer*, *secouer*, *fier*, *nier*, *tuer*, in the indicative present of which the letters in question necessarily represent a vowel: *je joue*, *je fie*, *je tue*, etc. In the phonetic texts published under the auspices of the International Phonetic Association, such words are transcribed with the consonantal sound: *jouer* [ʒwe], *nier* [nje], etc. Yet in deliberate and careful speech the vowel sound is certainly more usual. The words then gain a syllable: [ʒue] [lue] [sə̃kue] [fie] [nie] [tye]. The influence extends to cognate words: *jouissance* [ʒuisɑ̃s], *louange* [luɑ̃ʒ]. The student is strongly recommended to

adopt the latter pronunciations, giving such verbs and their derivatives two full vowel-sounds on all occasions.

On the other hand, the endings *-tion*, *-sion* should, at least in conversation and in the reading of prose, be pronounced as single syllables [sjõ] [zjõ]: *émotion* [emosjõ], *illusion* [ilyzjõ] [illyzjõ], in spite of the fact that they count as two syllables in verse.

CHAPTER III

THE CONSONANTS

1. The different kinds of Consonants.

Consonants are speech-sounds produced either by closing the breath-passage or, by narrowing it to such an extent that the breath cannot escape without creating audible friction. In the former case they are known as *Stops* or *Explosives*; in the latter, as *Continuants* or *Fricatives*. When the breath is stopped at some point in the mouth, but allowed to pass through the nose, a particular kind of Stop-Consonant is produced which is described as a *Nasal*.

Consonant-sounds of either class (stops or continuants) may be accompanied by vibration of the vocal chords, and we thus arrive at the extremely important distinction between *Breath* (voiceless, surd) and *Voice* (voiced, sonant) consonants. In this respect the consonants tend to form pairs: [b] = voiced [p], d = voiced [t], [g] = voiced [k], [v] = voiced [f], [z] = voiced [s], [ʒ] = voiced [ʃ]. Even those voiced consonants which have no recognized voiceless counterpart in French and English, viz. [m] [n] [ɲ] [w] [ɥ] [j] [r] [l], may, as we shall see in Part II. Chapter IV., in certain circumstances, become voiceless or devocalized. It is very essential that the student should have a clear knowledge of the difference between a *Breath* and a *Voice* Consonant. The difference may be demonstrated in various ways.

A simple method is to place the palms of the hands over the ears and to utter first a long-sustained [s] or [f], and then a long-sustained [z] or [v], taking care in each case to avoid pronouncing a vowel-sound along with the consonant. With the voice consonants, just as with any vowel, a more or less forcible humming or buzzing is set up in the ears. If the process be repeated with the palm of the hand resting lightly on the scalp, or with the fingers placed gently on the outer larynx or 'Adam's apple,' a distinct quivering will be felt. This humming, buzzing or quivering is caused by the vibration of the vocal chords, and not by the force of articulation. On the contrary, Breath Consonants are normally produced with greater force than Voice Consonants, and are distinguished from the latter as *hard* from *soft* sounds.

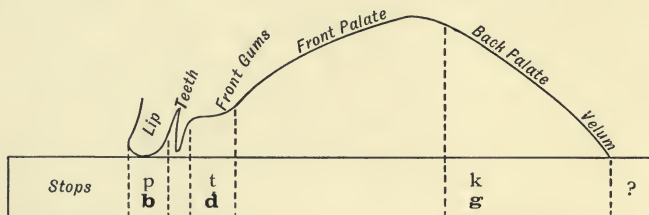
2. The French and English Consonant-systems compared.

Of the twenty-one or twenty-two consonants that are found in French, all save three, [ʏ] [ɲ] [ʀ], belong nominally also to the English system. Yet scarcely a single consonant can be carried over from English to French without some modification. This lack of complete identity between consonant-sounds common to both languages is due chiefly to the comparative slackness of the organs of speech in English articulation. We produce our consonants, generally speaking, like our vowels, with the minimum of effort. If the sound requires the lips to be projected, as in the case of [w], we do not project them as energetically as the French; if it requires a backward position of the tongue, as in the case of [w], the tongue is not drawn so far back, if a forward position, as in the case of [t] or [l], the tongue is not thrust so far forward as in French; if it necessitates closure of the breath-passage, as in the case of [p] [t] and [k], we do not close it as energetically; if it consists in

friction of the breath, as in the case of [s] and [ʃ], the friction in English is relatively faint; if it is a trilled sound, [r], the trill approaches the vanishing point in English; if it is a voiced consonant, such as [b] [v] [n] [ʒ], the vibration of the vocal chords is weaker and briefer than in French. The student must, therefore, be prepared for a greater expenditure of effort than is demanded by his native speech. Yet it would be a mistake to conclude that mere force will transform an English consonant into a French one. The effort must be rightly directed, and this involves a detailed discussion of each sound.

3. The Stops or Explosives.

(a) The general relations between the consonants of this class may be shown by means of the following diagram, the Voice-Stops being printed in fat type :



In the case of [p] and [b] the stoppage is produced by bringing the lips together: they are, therefore, known as Lip-Stops. For [t] and [d] the point of the tongue is applied to the teeth: they are, therefore, called Point-Teeth-Stops. The sounds [k] and [g] are Back-Stops, being articulated by bringing the back part of the tongue into contact with the back part of the palate. The sound [ʔ], which is very rare in French, is formed by closing the glottis, and is known as the Glottal-Stop.

(b) A most important general distinction between the

French and English Breath-Stops lies in the fact that these sounds are aspirates in English. In articulating the English [p] [t] and [k], especially when they are followed by an accented vowel, the breath is allowed to escape with a slight gasp when the explosion takes place: *pie* sounds [p^haɪ], *tie* [t^haɪ], *kite* [k^haɪt]. This may be explained as follows: The glottis (space between the vocal chords) is wide open in articulating these consonants, and when the explosion occurs the breath is forced out by the lung-bellows just as in the process of breathing, but more energetically. The explosion is, therefore, immediately followed by a contraction of the chest which can be distinctly felt. At the same time the chords are being brought together for the articulation of the vowel, and the friction of the breath against them becomes audible before the chords vibrate. Where the Stop is not followed by a vowel the 'breathing' is less noticeable, because the vocal chords remain apart.

This aspiration must be carefully avoided in French by closing the glottis when the stop is made by the lips (for [p]) or tongue (for [t] and [k]).¹ The mouth-cavity then becomes air-tight, and the breath expelled is only that contained in the mouth. The explosion is produced by the muscles of the mouth and not, as in English, by the lung-bellows. The glottis being closed, no gasp can intervene between the explosion and the vibration of the vocal chords. More breath escapes in producing the English Breath-Stops, but the French Breath-Stops are much clearer explosives than the English. The explosion is comparable in English to a puff, in French to a sharp and 'dry' detonation. The muscles of the mouth are much tenser than in English.

¹ Professor Passy is of opinion that the breath is controlled without actually closing the glottis.

(c) The general difference between the French and English Voice-Stops, [b], [d], [g], is of another kind. These sounds are not aspirates in either language. They are voiced consonants, and there is no interruption in the vibration of the vocal chords in passing to a following vowel. The voicing of these consonants in the two languages, however, differs in point of (i) volume, and (ii) duration.

The volume of the voice is much greater in French than in English, or, conversely, the buzzing which distinguishes the Voice-Stop from the Breath-Stop is much fainter in English than in French. The distinction between the two sets of sounds thus tends to be less marked in English, and, to prevent confusion, the English-speaker is apt to utter the Voice-Stop more forcibly than the Breath-Stop, thus reversing their normal relations. In French the voiced consonants [b] [d] [g] are pronounced with less force than their voiceless counterparts [p] [t] [k], and are very clearly distinguished from the latter by their richly sonorous character.

The voicing is not only less sonorous in English: it is also of shorter duration. Where the Voice-Stops begin a syllable, vocalization is often not set up until just as the explosion takes place; and where they end one, vocalization frequently ceases just after the organs are brought together. In an exaggerated way this may be illustrated phonetically by the transcription of *bowl* as [p^bɔʊl] and of *sad* as [sæd^t]. In French, vocalization must start with the closure when these consonants begin a syllable, and, where they end one, it must be well-sustained. The length of time during which vocalization takes place is actually very short, but it is perceptibly longer with [d] than with [g], and with [b] than with [d]. It thus varies in proportion with the size of the resonance-chamber.

The very sonorous character of the Voice-Stops in French has given rise to the opinion that they are really equivalent to [mb] [nd] and [ŋg] respectively. This view is inaccurate: the nasal passage is closed during the articulation of the Voice-Stops, and the buzz is not nasal.

Lip-Breath-Stop.

Phonetic sign : [p].

Traditional spellings :

1. *p*, as in *pas* [pa], *cap* [kap] ;
2. *pp*, as in *échapper* [eʃape] ;
3. *b*, as in *absolu* [apsɔly].

Articulation. The lips and the glottis are closed simultaneously, the lips press firmly against each other and are then opened suddenly with a forcible but well-controlled emission of the breath.

This sound is not voiced. The tongue plays no part in its production, and may meanwhile prepare to articulate a following vowel or consonant.

Explanation. In French, as in English, the articulation of [p] may, in certain positions, consist either in only closing or in only opening the organs: thus in the English word *simple* [simpɫ] the lips, which are already closed for [m], do not open and close again for [p], and in the French word *échappement* [eʃapmɑ̃] the lips do not open between [p] and [m]. Special cases of this kind will be explained in Part II. Chapter V., dealing with the transition from one sound to another.

The difference between the French [p] and the English lies (i) in the tenseness of the mouth-muscles, and (ii) in the control of the breath.

In producing the English [p] the lips are, as a rule, brought lightly together; they retain their neutral position

in other respects, hang loosely away from the teeth, and meet on their moist inner edges. The normal position of the lips in articulating the French [p] is somewhat more perpendicular; they are held a little closer to the teeth, and the contact, which is firm, takes place more towards the dry ridge. If [p] is immediately preceded or followed by a vowel in the same syllable, the exact position of the lips depends upon the vowel. Thus they are held close to the teeth and meet perpendicularly if the vowel is [i], but are projected and meet on their moist edges at a more or less sharp angle if the vowel is [o] or [u]. Generally speaking, they retain or assume as far as possible the position required for the vowel. But in all positions the lips must be tense and the contact firm.

The slight aspiration or gasp which often follows the English [p] must be carefully avoided in French by closing the glottis. (See § 3 (b), p. 44.)

Lip-Voice-Stop.

Phonetic sign : [b].

Traditional spellings :

1. *b*, as in *bon* [bɔ̃], *courbe* [kurb];
2. *bb*, as in *abbé* [abe].

Articulation. The lips are closed with very gentle pressure, and the vocal chords are simultaneously made to vibrate, producing a resonance in the mouth-cavity. After a fraction of time the lips are suddenly opened with a slight emission of the breath.

The tongue is not actively concerned in producing this sound, and may prepare to articulate a following vowel or consonant.

Explanation. As in the case of [p] the articulation may consist in only closing or only opening the lips.

The position of the lips is again governed by the vowel of the syllable. The lips remain longer in contact, but are less tense than for [p].

The English-speaking student should (i) pay particular heed to the vocalization, which must be sonorous and well-sustained; and (ii) avoid producing [b] more forcibly than [p]. (See § 3 (c), p. 46.)

Point-Teeth-Breath-Stop.

Phonetic sign : [t].

Traditional spellings :

1. *t*, as in *tâter* [ta'te];
2. *tt*, as in *chatte* [ʃat], *attaquer* [atake];
3. *th*, as in *rythme* [ritm];
4. *d*, as in *grand homme* [grât ɔm], *vend-elle* [vât el].

Articulation. The point of the tongue is pressed firmly against the upper front teeth and gums¹ and the glottis closed; the tongue is then drawn away suddenly with a forcible though well-controlled emission of the breath.

This sound is not voiced, and the lips, not being concerned in its production, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. In French as in English [t] may, in certain positions, be formed by simply closing (e.g. Eng. *matlock*, Fr. *matelot*) or simply opening (e.g. Eng. *canteen*, Fr. *hanneton*) the organs.²

The difference between French [t] and English [t] consists (i) in the position of the tongue, (ii) in the tenseness

¹ There is contact between tongue and teeth all round, the sides of the back part of the tongue pressing against the lower face of the molars. But as this lateral contact takes place also in English, attention need only be directed to the position of the tongue-point.

² See Part II. Chap. V. pp. 155 ff.

of the muscles of the mouth, and (iii) in the control of the breath.

For the English [t] the tongue is less forward in the mouth: its tip is curled upwards, and forms a contact with the gums at some distance from the teeth. This gives the consonant a relatively dull, flat sound. In French the point of the tongue must press against the teeth and the gums. Special attention should be given to the group [tr], the [r] not being allowed to influence the articulation of the [t].

The muscles of the tongue are much tenser in French, the contact firmer, the explosion sharper.

The glottis being left open in producing the English [t], a slight [h] is heard after the explosion, as in the case of [p]. This must be carefully avoided in French. (See § 3 (b), p. 44.)

Point-Teeth-Voice-Stop.

Phonetic sign: [d].

Traditional spellings:

1. *d*, as in *doux* [du], *fade* [fad];
2. *dd*, as in *addition* [adisjõ].

Articulation. The point of the tongue is brought into very gentle contact with the upper front teeth and gums, and the vocal chords are at the same instant made to vibrate, producing a resonance in the mouth-cavity. After a fraction of time the tongue is drawn suddenly away with a slight emission of the breath.

The lips, playing no part in the production of this sound, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. As in the case of [t] this sound may be formed by merely closing or merely opening the organs.¹

¹ See Part II, Chap. V. pp. 155 ff.

French [d] differs from English [d] as follows :

(i) English [d], like English [t], is not a Point-Teeth-Stop : the tip of the tongue is curled upwards and meets the gums at some distance from the teeth. It must be further forward for the French [d], and must be applied to both teeth and gums.

(ii) In English, [d] is often produced with more force than [t]. It is, on the other hand, a softer sound than [t] in French.

(iii) The volume of the voice is greater, and its duration longer in French than in English. (See § 3 (c), p. 46.)

Back-Breath-Stop.

Phonetic sign : [k]

Traditional spellings :

1. *k*, as in *képi* [kepi] ;
2. *c*, as in *canot* [kano], *bac* [bak] ;
3. *cc*, as in *baccalauréat* [bakalɔrea] ;
4. *ch*, as in *archange* [arkɑ̃ʒ] ;¹
5. *cch*, as in *bacchante* [bakɑ̃t] ;
6. *q*, as in *aquarelle* [akwarel] ;
7. *qu*, as in *aquilon* [akilɔ̃], *laque* [lak] ;
8. *cqu*, as in *acquit* [aki] ;
9. *x*, as in *Xerès* [kerɛs], *excès* [ɛksɛ] ;
10. *g*, as in *long exil* [lɔ̃k egzil].

Articulation. The back part of the tongue is raised and pressed firmly against the palate, and at the same time the glottis is closed. The tongue is then suddenly drawn away from the palate with a forcible but well-controlled emission of the breath.

¹ But *architecte* [arʃitekt], *patriarche* [patɹiarʃ], *archer* [arʃe], etc.

This sound is voiceless. The lips, not being actively concerned, may meanwhile prepare to articulate a following consonant or vowel.

Explanation. French [k] differs from English [k] in much the same way as French [p] and [t] differ from English [p] and [t]. The following points should be noted :

(i) In both French and English, the exact point of contact between tongue and palate depends upon the vowel of the syllable. Thus it is considerably further forward with [i] than with [u]. In French, however, it is always further forward than in English.

(ii) The contact is much less vigorous in English. English [k] is a dull, flat, soft sound ; whereas French [k] is a very clear, hard and 'dry' explosive, articulated with energy.

(iii) English [k], like English [p] and [t], is articulated with open glottis, and is followed by a slight aspiration which must be carefully avoided in French. (See § 3 (b), p. 44.)

Back-Voice-Stop.

Phonetic sign : [g].

Traditional spellings :

1. *g*, as in *gond* [gɔ̃], *suggérer* [sygzɛrɛ] ;
2. *gg*, as in *couagga* [kwaga] ;
3. *gu*, as in *guerre*, *guère* [gɛʁ], *bague* [bag] ;
4. *x*, as in *exercice* [egzɛʁsis] ;
5. *c*, as in *second* [sægɔ̃].

Articulation. The back part of the tongue is raised and pressed gently against the palate, and at the same moment

the vocal chords vibrate, producing a resonance in the small cavity behind the point of contact. After a fraction of time the tongue is suddenly drawn away from the palate with a slight emission of the breath.

The lips, not being concerned in the production of this sound, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. French [g] differs from French [k] in the same way as [b] and [d] differ from [p] and [t]. The English-speaking student should be careful (i) to see that the voice is well-sustained and sonorous, and (ii) to avoid pronouncing [g] more forcibly than [k]. (See § 3 (c), p. 46.) At the same time the [g] of standard French, being articulated further forward in the mouth and with greater tenseness of the organs, is a harder sound than the English [g].

Glottal-Stop.

Phonetic sign: [ʔ].

Traditional spelling: None.

Articulation. The vocal chords are brought together and suddenly reopened with a slight explosion.

Explanation. This sound, which forms an integral part of the German consonantal system, occurs in French only in rare cases which will be mentioned in Part II. Chap. V. pp. 162 and 164.

It is found quite exceptionally in English in an exaggerated form: e.g. in *Whatever is that?* pronounced with special stress on the syllable *ev* [wɒtʔɛvəɪ ɪz ðæt]; and in *Shoulder arms!* with stress on the second word [ʃəʊldə ʔəmz]. In some Northern dialects it often replaces a Point-Stop: thus the people of Glasgow pronounce *water* [wɒʔər].

In German, English and French, it occurs only before a

vowel. The vowel then, instead of being begun smoothly, is attacked with a slight 'catch.'

4. The Nasal Consonants.

The general relations between these consonants and the Stops already described may be indicated by the diagram :

	Lip	Teeth	Gums	Front Palate	Back Palate	Velum
<i>Stops</i>	p b	t d			k g	?
<i>Nasals</i>	m	n	ɲ			

Being all three voiced the nasals are printed in fat type. [m] is a Lip-Stop and [n] a Point-Teeth-Stop. For [ɲ] the contact takes place between the middle part of the tongue and the hard palate : it may, therefore, be called a Mid-Palate-Stop.

Nasal-Lip-Stop.

Phonetic sign : [m].

Traditional spellings :

1. *m*, as in *mal* [mal], *lame* [lam] ;
2. *mm*, as in *comment* [kɔmɑ̃], *femme* [fam].

Articulation. The nasal passage being left open by keeping the velum lowered, the lips are closed with very gentle pressure, and the moment they meet the vocal chords vibrate, producing a resonance in the mouth and nose. After a fraction of time the lips are opened, but with little emission of breath through the mouth.

The tongue is not actively concerned, and may meanwhile prepare to articulate a following vowel or consonant.

Explanation. As with the other lip-stops the position of the lips will be modified by a vowel in juxtaposition with [m] and in the same syllable.

This consonant is very sonorous. Vocalization must begin with the closing of the lips, and it must be well-sustained when the [m] is final. In English the voice is sometimes faint.

In other respects there is no appreciable difference between the French and the English sounds.

Nasal-Point-Teeth-Stop.

Phonetic sign : [n].

Traditional spellings :

1. *n*, as in *non* [nɔ̃], *cane* [kan];
2. *nn*, as in *canne* [kan], *donner* [dɔ̃ne];
3. *mn*, as in *automne* [ɔ̃tɔ̃n], *condamner* [kɔ̃'dɑ̃'ne].

Articulation. The nasal passage being left open by keeping the velum lowered, the point of the tongue is brought into gentle contact with the upper front-teeth and gums, and at the same moment the vocal chords vibrate, producing a resonance in both mouth and nose. After a fraction of time the tongue is suddenly drawn away from the teeth and gums, but there is little or no emission of breath through the mouth.

The lips, not being actively concerned, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. The position of the tongue is precisely the same as for [t] and [d]. The sound should, therefore, not be articulated like the English [n] with the tip of the tongue applied to the gums alone.

Attention should be paid to the vocalization, which must begin with the formation of the stop, and, when the consonant is final, be well-sustained. The English [n] is not always quite as sonorous as the French.

Nasal-Mid-Palate-Stop.

Phonetic sign : [ɲ].

Traditional spellings :

1. *gn*, as in *règne* [rɛɲ], *agneau* [aɲo] ;
2. *ign*, as in *oignon* [ɔɲɔ̃], *encoignure* [ɑ̃'kɔɲy:r].

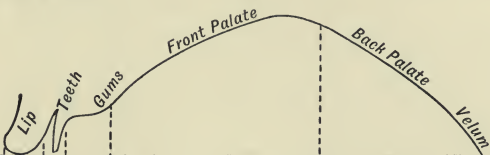
Articulation. The nasal passage being left free by keeping the velum lowered, the mouth being slightly open and the tip of the tongue resting against the inside of the lower front-teeth, the face of the tongue, about midway between tip and root, is pressed gently against the hard palate, and at the same moment the vocal chords are made to vibrate, producing in the mouth and nose a resonance which must be sustained until the tongue is withdrawn from the palate.

The lips, not being concerned in the formation of this sound, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. There is no corresponding nasal in English: we pronounce *cañon* [kænjən] or [kænjɒn]; cf. French *manière* [manjɛ:r], *panier* [panje]. English-speakers are, therefore, very apt to substitute [nj] for [ɲ]. This substitution is sometimes made by the French themselves, even by Parisians. It should be avoided, by keeping the tongue in contact with the lower front-teeth. A large part of the face of the tongue must come into contact with the palate, but the point must be held away from the gums.

5. The Continuants or Fricatives.

The diagram being extended to include the Fricatives, all of which, except [f] [s] [ʃ] and [h], are normally voiced, will appear as follows :



<i>Stops</i>	p b	t d		k g	ʔ
<i>Nasals</i>	m	n	ɲ		
<i>Fricatives</i>	w ɸ	f v	l s z ʃ ʒ r		ʁ h

The Lip-Fricatives [w] and [ɸ] are formed with the cooperation of the tongue; the position of the latter is suggested by the dotted signs: [w] requires the tongue in its back-position for [u], [ɸ] requires it in its front-position for [i]. Hence [w] is called the Lip-Back and [ɸ] the Lip-Front Fricative. [f] and [v], being formed by the contact of the lower lip with the upper teeth, are Lip-Teeth Fricatives. For [l] the tip of the tongue touches the teeth, and the friction is produced at the sides: it is the Point-Teeth-Lateral Fricative. [s] [z] [ʃ] and [ʒ], being formed by sending the breath along a groove in the blade of the tongue, and against the teeth, are Teeth-Blade consonants. [r] is a Point-Trill; [ʁ] a Uvula-Trill. [j] has the front part of the tongue brought close to the front part of the palate, and is called a Front-Fricative. [h], being produced by the friction of the breath passing through the glottis, is the Glottal-Fricative.

Lip-Back-Voice-Fricative.

Phonetic sign : [w].

Traditional spellings :

1. *w*, as in *wallon* [walɔ̃], *tramway* [tramwe] ;
2. *wh*, as in *whist* [wist], *whig* [wig] ;
3. *u*, as in *équateur* [ekwatœʁ], *lingual* [lɛ̃'gwal] ;
4. *ou*, as in *oui* [wi], *ouest* [west] ;
5. *o*, as in *toi* [twa], *point* [pwɛ̃], *moyen* [mwajɛ̃],
poêle [pwail] [pwaɪl].

Articulation. The lips being projected still further than for the vowel [u] and contracted, with tenseness of the muscles, to form a very small round aperture, and the tongue being drawn back as for [u], the vocal chords are instantly made to vibrate, and the organs at once proceed to form the following vowel.

Explanation. This consonant is very closely allied to the vowel [u], and is for that reason sometimes called a semi-vowel. Care should be taken not to pronounce it as a vowel : it is uttered with the vowel by which it is followed in one emission of breath, the two sounds together bearing one even stress-beat and forming one syllable.¹

It differs considerably from the English [w] in *win* [wɪn], *west* [west]. The organs are much tenser in French, the lips being much further forward and much more contracted, and the tongue higher and further back in the mouth. It is still more unlike the voiceless lip-fricative in *whence* [hwɛns] [hʍɛns]. The friction of French [w] is faint, and is often drowned by the voice.

¹ See *Diphthongs*, p. 39.

Lip-Front-Voice-Fricative.

Phonetic sign : [ɸ].

Traditional spelling :

u, as in *huit* [ɸit], *nuance* [nɥɑ̃s].

Articulation. The tongue having assumed the position for [y], and the lips a still more forward and contracted position, the vocal chords are instantly made to vibrate, and the organs at once proceed to form the following vowel.

Explanation. This consonant is related to the vowel [y] just as [w] is to [u], and, like [w], is sometimes called a semi-vowel. Like [w], too, it belongs to the same syllable as the vowel by which it is followed, both sounds being produced with one and the same emission of breath.

The voice often prevents any friction being heard.

There is no sound in English that corresponds even remotely to [ɸ], and, although its acquisition presents no insuperable difficulty, it is nearly always pronounced very badly by English-speakers. The vowel [y] must be first mastered, and should be readily produced before the consonant is attempted.

The English-speaking student needs to be specially cautioned against substituting [w] or [u] for [ɸ]. The initial of *huit* [ɸit] must be carefully distinguished from that of *oui* [wi], and *lui* [lɥi] must not be confounded with *Louis* [lui] [lwi]. Such mispronunciations shock a French ear, and are much more easily avoided than is generally believed. Attention must be paid to the position of the tongue: for both sounds in the group [ɸi] the tongue occupies the same position, viz. that for [i], whereas in the group [wi] it occupies first its extreme backward and then its extreme forward vowel-position. Hence in [ɸi] the *tongue remains stationary*, the change from consonant to vowel being produced by the backward movement

of the lips alone: in [wi] we have the same backward movement of the lips, but the *tongue moves forward*. When [ɥ] is followed by some other vowel than [i] the tongue moves *backward*; when [w] is followed by some other vowel than [i] the tongue still always moves forward.

The learner should never forget that to produce [ɥ] he must thrust both tongue and lips right forward.

Lip-Teeth-Breath-Fricative.

Phonetic sign: [f].

Traditional spellings:

1. *f*, as in *fou* [fu], *if* [if];
2. *ff*, as in *affaire* [afɛʀ], *gaffe* [gaf];
3. *ph*, as in *phase* [fɑːz], *épitaphe* [epitaf].

Articulation. The lower lip being applied firmly against the upper teeth, a stream of breath is forced out between lip and teeth. The upper lip is slightly raised to avoid contact with the lower.

The tongue, not being actively concerned, may meanwhile prepare to articulate a following sound.

Explanation. In English, [f] often degenerates into something very like a stop, little or no friction being heard. French [f], which is a decided fricative, may, however, be regarded as equivalent to a carefully uttered English [f].

Lip-Teeth-Voice-Fricative.

Phonetic sign: [v].

Traditional spellings:

1. *v*, as in *vie* [vi], *cave* [ka:v];
2. *w*, as in *wagon* [vagɔ̃].

Articulation. The vocal chords being made to vibrate, the lower lip is brought at once into contact with the upper teeth, the breath being then forced out between lip and teeth. The upper lip is slightly raised.

The tongue may meanwhile prepare to articulate a following sound.

Explanation. This sound does not differ appreciably from a careful English [v]. Care, however, must be taken in vocalizing a final [v]. In English the voice often ceases the moment the lip meets the teeth: *cave* then almost sounds [kɛiv^f]. In French the resonance must be sustained. The lips should not be pressed firmly against the teeth as for [f].

Point-Teeth-Lateral-Voice-Fricative.

Phonetic sign : [l].

Traditional spellings :

1. *l*, as in *lait* [lɛ], *mal* [mal] ;
2. *ll*, as in *allure* [aly:r], *malle* [mal].

Articulation. The tongue assumes exactly the same position as for [t] [d] and [n], save that a narrow opening is left on each side between the tongue and the molars. At the same moment the vocal chords are set vibrating, and the breath is expelled through the lateral openings.

The lips, not being actively concerned, may meanwhile prepare to articulate a following sound.

Explanation. The English [l] is produced, like English [t] [d] [n], with the tip of the tongue against the gums at some distance from the teeth ; the sound, being thus carried further back in the mouth, has a dull, deep tone as compared with the French [l]. The difference is particularly noticeable when the [l] is final, but it is in all positions greater than that between French and English point-stops. The English-speaker must, therefore, be very careful to see that the point of the tongue is in contact with the upper front-teeth.

It is no less important for him to note the lateral position of the tongue. For the French [l] the tongue is spread out and presses upwards against the molars. In English it is

contracted into the shape of a spoon and falls inside the teeth. Hence the teeth cannot be brought together in French, as they can in English, while the tongue retains the position for [l].

Teeth-(Narrow) Blade-Breath-Fricative.

Phonetic sign : [s].

Traditional spellings :

1. *s*, as in *source* [surs], *fil* [fis] ;
2. *ss*, as in *bossu* [bɔsy], *masse* [mas] ;
3. *c*, as in *ciel* [sjɛl], *place* [plas] ;
4. *ç*, as in *façade* [fasad] ;
5. *sc*, as in *scie* [si], *fasce* [fas] ;
6. *x*, as in *soixante* [swasɑ̃t], *dix* [dis], *exprès* [ɛksprɛ] ;
7. *t*, as in *nation* [nɑ'sjɔ̃], *péripétie* [peripesi].

Articulation. The jaws being very close together, the tip of the tongue touches lightly the lower front-teeth, its face is raised towards the upper front-gums, its sides press firmly against the upper molars : a narrow groove is formed along the centre of the tongue, and the breath being forced along this groove strikes against the front-teeth and produces a sharp hissing sound.

This consonant is voiceless. The lips are generally held fairly close to the teeth, but if the [s] is followed by a rounded vowel they may be protruded before the completion of the consonant.

Explanation. For the English [s] the tongue is further back in the mouth, and points up towards the gums behind the upper front-teeth ; the muscles being relaxed, the groove is wider and the resulting sound less clear. The English-speaking student must, therefore, be careful to keep the muscles tense, the groove narrow and the point of the tongue touching the lower front-teeth.

English [s] is produced with less pressure than English [z]; in French the normal relations are preserved, the voiceless [s] being a hard, the voiced [z] a soft consonant.

Teeth-(Narrow) Blade-Voice-Fricative.

Phonetic sign : [z].

Traditional spellings :

1. z, as in *zèle* [zɛl], *gaz* [gaɪz];
2. zz, as in *lazzi* [lazi];
3. s, as in *générosité* [ʒenerezite], *base* [baɪz];
4. x, as in *dix hommes* [diz ɔm], *Xanthe* [gzã:t].

Articulation. The vocal chords being made to vibrate, the tongue assumes the same position as for [s], save that the pressure is reduced and the groove wider.

Explanation. French [z] differs from English [z] in the position of the tongue, and in the volume and duration of the voice. French [z] is a very sonorous consonant. The voice should be heard while the tongue is assuming its position, and must be well-sustained when the [z] is final. In English a final [z] often approaches [z^s] : *phase* [fɛɪz^s].

Teeth-(Broad) Blade-Breath-Fricative.

Phonetic sign : [ʃ].

Traditional spellings :

1. ch, as in *cher* [ʃɛ:r], *vache* [vaʃ];
2. sh, as in *shako* [ʃako];
3. sch, as in *schisme* [ʃism].

Articulation. The mouth being almost closed and the lips slightly projected in the form of a trumpet-bell, the tongue is drawn back a little from the position for [s], its point and face are raised close to the gums and front palate, its sides press against the upper molars and gums, producing a broad groove along the front part of the blade : the breath

is then forced vigorously along the groove, and strikes against the front teeth.

The sound is voiceless.

Explanation. English [ʃ] in *shine* differs considerably from the French sound, the difference being due to the slackness of the muscles of the tongue, the more backward position of the tongue, the feebleness of the breath-emission and the neutral position of the lips.

French [ʃ] is a hard consonant produced with greater pressure than its voiced counterpart [ʒ]. The friction is more emphatic than in English. The degree in which the lips are projected is not constant ; but they are never quite idle.

Teeth-(Broad) Blade-Voice-Fricative.

Phonetic sign : [ʒ].

Traditional spellings :

1. *j*, as in *jour* [ʒu:r] ;
2. *ge*, as in *geôle* [ʒo:ɪ], *gageure* [gazy:r], *jugé* [ʒy:ʒ] ;
3. *g*, as in *gigot* [ʒigo], *largeur* [larʒœ:r].

Articulation. The vocal chords being set in vibration, the organs assume the positions for [ʃ] with slight modification due to diminished tenseness of the muscles.

Explanation. The English [ʒ] in *measure* [mɛʒə], *leisure* [lɛʒə] is far from equivalent to the French [ʒ]. The latter requires a more forward position of the tongue, more emphatic friction and much more generous vocalization. The vocal chords vibrate as the tongue is assuming its position, and the buzz must be well-sustained when the consonant is final : Fr. *cage* [ka:ʒ] must not be pronounced [ka:ʒ']. The tongue must not be pressed firmly against the palate as with [ʃ].

The [ʒ] is not modified by a preceding [d]. Compare the English words *adjective*, *adjacent*, with the French *adjectif*, *adjacent*. The syllabication of the English words

is [ædʒ-ək-tɪv] [ə-dʒɛɪ-sənt], that of the French [ad-ʒɛk-tif] [ad-ʒa-sũ]. In English [d] and [ʒ] are mutually modified by their combination in the same syllable: in French the sounds are separated and retain their individual values.

Point-Trill-Voice-Fricative.

Phonetic sign : [r].

Traditional spellings :

1. *r*, as in *rare* [rɑɪr], *ver*, *vers*, *vert* [vɛɪr] ;
2. *rr*, as in *carreau* [karo], *verre* [vɛɪr] ;
3. *rh*, as in *rhume* [rym], *rhum* [rɒm] ;
4. *rrh*, as in *arrhes* [aɪr], *catarrhe* [kataɪr].

Articulation. The point of the tongue is turned upwards and brought loosely against the angle formed by the front gums and the hard palate: the vocal chords are then made to vibrate, and the breath being forced out between the tongue and the gums sets the tongue vibrating. As it vibrates it strikes rapidly against the gums.

The lips, not being actively concerned, may meanwhile prepare to articulate a following vowel or consonant.

Explanation. In English this [r] must be regarded as dialectal: it is heard regularly only in Ireland and Scotland, though its use as an initial in the North of England is not uncommon. Elsewhere (in the South of England, in America and in Australia) [ɹ] alone is heard. This [ɹ] is regularly formed with the same tongue-position as [r] but without the trill: it is subject to slight variations, but is normally a mere fricative, like [v]. If *berry* [bɛɹɪ] be compared with *berry* [bɛɹɪ] it will be found that the tongue strikes against the angle of the gums for [ɹ] in much the same way as the lip strikes the teeth for [v]. The English [ɹ], save occasionally in the North of England, is pronounced only before a vowel: *rat* [ɹæt], *tray* [tɹɛɪ], *far away* [fɑɹɪ əweɪ]. In other positions it has been lost

altogether in the South of England and in Australia, though its place is sometimes taken by the vowel [ə]: *far* [fɑ:], *farm* [fɑ:m], *bird* [bɛ:d], *pair* [pɛ:] or [pɛ:ə], *fire* [faɪə]. In the North of England when *r* follows a vowel the tongue is curled upwards towards the gums, but often fails to form a contact with them; the vowel-sound is then modified, but no consonant is heard: these pronunciations may be indicated by placing [ɹ] over the vowel: *part* [pɑ:t], *third* [θɛ:d]. The final [ɹ] is treated in a similar way in America, but the tongue being here curled further back towards the hard palate, the modification of the vowel is more emphatic.

There are several species of *r* in French. The tongue-point [r] is the only one admitted by the 'Conservatoire de Musique et de Déclamation,' which fixes the standard for artistic singing and elocution in Paris; and is regularly heard on the stage of the Comédie Française. It is very common among the educated classes in other parts of France. But it is not the characteristic Parisian *r*. The latter is known as the 'uvular *r*,' or '*r* grasseyée,' and is represented phonetically by the sign [ʀ]. It is articulated as follows: The point of the tongue is curved downwards and pressed against the inside of the lower front-teeth, the back part of the tongue is slightly raised, and the velum (pendant end of the soft palate) lowered until the uvula lies forward on the tongue: the vocal chords are then set vibrating, and the breath being expelled sets, in some cases, the uvula, in others, the back of the tongue and the contracted edges of the throat in vibration. [ʀ] which, like [r], is thus normally a trilled consonant, sometimes degenerates into an ordinary fricative indistinguishable from the *g* in the German word *Wagen*, when the latter is pronounced as a fricative and not as a back-stop. This modification, which is indicated by the sign [ʁ], is considered faulty.

It is a mistake to imagine that the 'uvular *r*' is an indis-

pensable mark of good French pronunciation, or even that it is the only *r* heard in the streets of Paris. It is not recommended by any of the authorities. Moreover, the native-born Parisian, who uses the [ʀ] himself, will not detect anything peculiar in the tongue-point [r], correctly produced. The French [r] must be trilled, but not forcibly. An emphatic [r] or [ʀ] is either vulgar, or, like the Irish [r] in English, dialectal.

In French, the *r* is sounded as a rule in all positions: compare Fr. *marche* [marʃ] and Eng. *march* [mɑ:tʃ], Fr. *car* [ka:r] and Eng. *car* [kɑ:], Fr. *pour* [pu:r] [pur] and Eng. *poor* [pu:ə] [puuə], Fr. *pire* [pi:r] and Eng. *peer* [pi:ə] [piə], Fr. *partie*, *parti* [parti] and Eng. *party* [pɑ:ti], Fr. *personne* [pɛrson] and Eng. *person* [pɛsn]. A final *r* is, however, not pronounced (i) in infinitives of the 1st conjugation, e.g. *trouver* [truve], *fier* [fie]; (ii) in all but monosyllabic nouns and adjectives in *-er* and *-ier*, except *amer* [amɛ:r], e.g. *archer* [arʃe], *danger* [dɑ̃ʒe], *léger* [leʒe], *ménager* [menaze], *rentier* [rɑ̃'tje], *chapelier* [ʃapəlje], *premier* [prəmje], *altier* [altje], but *fer* [fɛ:r], *cher* [ʃɛ:r], *fier* [fjɛ:r]; (iii) in *monsieur* [mɔsjø], *messieurs* [mɛ'sjø], *volontiers* [vɔlɔ̃'tje], and many proper names, e.g. *Tanger* [tɑ̃ʒe], *Poitiers* [pwatje].

Front-Voice-Fricative.

Phonetic sign: [j].

Traditional spellings:

1. *i*, as in *bien* [bjɛ̃], *dieu* [djø];
2. *y*, as in *yeux* [jø], *foyer* [fwaje];
3. *il*, as in *email* [emaij], *bail* [baij];
4. *ille*, as in *paille* [pɑij], *fille* [fiij].

Articulation. The tongue occupies the position for [i], save that the blade is brought right up to the palate. The vocal chords vibrate, and the breath is expelled between palate and tongue.

The lips may meanwhile prepare to articulate a following vowel.

Explanation. The sound being closely related to [i] is sometimes called a semi-vowel. It differs little from the English [j] in *yes* [jes] [jɛs], though the muscles of the tongue are usually somewhat tenser in producing the French sound. The latter should not be sustained, and the friction should be faint.

[j] has supplanted the 'liquid l' [λ] save in the South of France and Switzerland. Pronunciations with [λ], constantly recommended by Littré, must now be regarded as dialectal.

Glottal-Breath-Fricative.

Phonetic sign : [h].

Traditional spelling : *h*, as in *aha* ! [ahɑ].

Articulation. The vocal chords are brought close together, and the breath is expelled between them with audible friction and gradually increasing force, until the following vowel is heard.

Explanation. In standard French [h] is produced only under the influence of emotion : it is thus heard regularly in interjections such as *oho* ! *he* ! and occasionally in expressions like *je hais* [ʒə hɛ], *une honte* [yn hɔ̃t], *la haine* [la hɛin], *acheurter* [ahoerte]. It may even be introduced vulgarly where there is no corresponding letter, as in *Attention* ! [hatɔ̃'sjɔ̃].¹

Its use in provincial French (e.g. in Normandy and Brittany) is more common.

The student will do well, as a rule, to regard the *h aspirée* as a mere sign showing that neither elision nor linking is permissible.

This French [h] is strictly equivalent neither to the German nor to the English aspirate. The former is begun with the maximum force ; the latter is attacked like the French [h], with gradually increasing force, but there is a diminution of effort before the vowel is reached.

¹ See also Part II. Chap. V. p. 163.

PART II

THE SOUNDS IN COMBINATION

CHAPTER I

UNITS OF SPEECH

(SENTENCE, SOUND-GROUP, STRESS-GROUP, SYLLABLE)

THE combination of speech-sounds in connected discourse brings them under the influence of new factors which may modify their nature or even control their existence. If we pronounce the words *The fear of an attack*, first separately, as they are taught to the child: [ðɪ] [fiə] [ɔv] [æn] [ætæk], and then continuously, as they would be spoken by an adult: [ðə fɪəɪ əv ən ətæk], it will be seen that in the combination several of the sounds are altered, a new sound [ɪ] is heard before *of*, and the accented syllables of *fear* and *attack* are uttered with a greater stress and at a higher pitch than any of the other syllables in the expression. Changes of a similar kind take place in French.

From the grammatical and orthographical points of view a sentence is made up of so many separate words, and, because we recognize these units as they are spoken, and see them as we read, we are apt to conclude that they have also phonetic individuality, the spaces between the written words being represented in speech by a series of short pauses.

This conclusion has no foundation in fact. The simple sentence takes the form of an uninterrupted stream of sound. Phrases like *The night is far spent, Il y est arrivé* are as continuous as the single words *insuperable, inévitablement*. In more or less complex sentences, however, one may pause to take breath or to make the meaning clear, or for both of these purposes at the same time. Take, for example, the following sentence: *En révoquant l'édit de Nantes Louis XIV porta un coup désastreux au commerce de son pays, car les protestants s'expatrièrent en foule et portèrent à l'étranger les secrets des arts et des industries de France*. To utter such a sentence without a break would be a mere *tour de force*: one is practically compelled to make a pause, were it only for the purpose of drawing breath. At the same time it is only by pausing that the meaning can be adequately expressed. We must at least make a break at the word *pays*, and we shall probably find it advisable to make others. The sentence might be conveniently divided into the following groups: *En révoquant l'édit de Nantes — Louis XIV porta un coup désastreux au commerce de son pays, — car les protestants s'expatrièrent en foule — et portèrent à l'étranger les secrets des arts et des industries de France*. In deliberate utterance the length of the groups might be reduced still further by pausing at the words *désastreux* and *étranger*. The unbroken succession of speech-sounds between any two such pauses is called a *sound-group*, and it is generally within the limits of such a sound-group that the new factors affecting sounds in combination operate. The sentence may consist of one or several sound-groups, but the sound-group should not contain more than one sentence.

No mechanical rules can be laid down for the division of the complex sentence into sound-groups. It depends upon circumstances, such as the character of the phrase—whether

it be ceremonious or conversational, the occasion on which it is uttered, the speaker's age, intellectual power and habits of speech. The schoolboy will, in speaking, generally form shorter groups than the educated adult, and in a formal address there will be greater deliberation and more frequent pauses than in familiar conversation. It should, however, be observed that pauses are, as a rule, justifiable only when they coincide with what may be called a junction in the meaning of the phrase. Punctuation is neither a sufficient nor an infallible guide. On the one hand, as reference to the example analysed will show, a pause may often be made where there is no punctuation-mark. On the other, although the full stop, the colon and the semi-colon necessitate a pause, the comma should sometimes be ignored. Thus, in the expression : *Dans cette fameuse Préface de Cromwell, qui fut, en France, le programme de la révolution littéraire...* (Koschwitz's *Parlers parisiens*, p. 81, line 1), the linking of *fut* with *en*, [ki fyɛt ɑ̃ frɑ̃s], is obligatory in spite of the intervening comma. Linking, again, is often advisable in expressions like *Puis, il ajouta*, etc., *Mais, il avait*, etc. In *Mais, au fur et à mesure qu'on s'éloigne de la capitale...* (*Parlers parisiens*, p. 47, l. 1) and in *Puis, elle se sentait soulevée...* (*Parlers parisiens*, p. 13, l. 12) the majority of Koschwitz's readers¹ link the '*Mais*' and the '*Puis*' to the following word. MM. Rousselot, Jean Passy and Adolphe Rambeau, who, as we shall see in the next chapter, link very sparingly, all read [pøtiz afamɛ], in spite of the ellipse, in the following line from Alfred de Musset's *Nuit de Mai* : *Ses petits, affamés, courent sur le rivage* (*Précis de Prononciation française*, p. 199, l. 24 ; *Chrestomathie française*, p. 191, l. 12). In English, too, the comma is often disregarded even by careful readers, for instance, before and after such words as *however, therefore, nevertheless*.

¹ For an account of these readings see the following chapter.

The traditional rule enjoining a pause at every comma is consequently not valid for either language.

Although all the sounds forming a sound-group are uttered without a break, it will be observed that they are not all pronounced with the same force or at the same pitch. Their treatment in these respects, which is by no means the same in French as in English, will be discussed at a later stage. For the present it is only necessary to note that by means of these variations the ear is enabled to detect certain subdivisions of the sound-group. Thus in the first half of the sentence which has been taken as an example, the following sub-groups may be easily discriminated: *En révoquant — l'édit de Nantes — Louis XIV — porta un coup désastreux — au commerce — de son pays.* These divisions are suggestive of the bars in a piece of music. They are distinguishable, in spite of the continuity of the stream of sound, by the recurrence of relatively strong beats or accents, and are for that reason called *stress-groups*. The ictus in French falls on the last full¹ syllable of each group. The analogy between stress-groups and musical bars is, however, not thoroughgoing, for the former are of variable length. They impart rhythm to the phrase but derive their origin from the thought expressed rather than from the mere form of the words. They consist, in general, of two or three words so intimately connected with each other as to be more or less unintelligible when separated. In very slow delivery, for instance in dictating, stress-groups may become sound-groups separated from each other by actual pauses.

If we attempt to analyse the stress-group we find that the next phonetic element is the *syllable*. Syllables in speech correspond very closely to notes in music. They vary in timbre, length, pitch and stress. But differences in timbre,

¹ The term 'full syllable' is meant to exclude the 'e muet.'

duration and pitch are not essential. We may have two successive syllables, as well as two successive notes, of identical value in these three respects. The distinction between the syllables or notes in that case can lie only in an abrupt change in intensity. It is possible to have two successive notes or syllables bearing an equal stress, but there is a fraction of time between them when the stress is suddenly diminished. For the present purpose this may be illustrated by the group *awe or fear* [ɔ: ɒ fɪə]. It will be found impossible to divide the continuous sound [ɒ] into two syllables without varying more or less abruptly the intensity of utterance.

The analogy between syllable and note ultimately fails because the syllable may consist of one or more consonants and a vowel, that is, of two or more successive sounds. These sounds, however, though they may have different degrees of sonority, must be of such a nature that they can all be uttered with one and the same expulsion of breath.

We need not enter into further detail to show that it is of vital importance for the learner of a language to know how the successive elements of a sound-group are themselves grouped into syllables. Now the French and English languages differ nowhere more than in their syllabic structure. The French system, which, unlike the English, strongly favours open syllables, that is, syllables ending with a vowel-sound, may be summarized as follows:

(i) A single consonant standing between two vowels always forms a syllable with the second vowel: *indivisibilité* [ɛ̃-di-vi-zi-bi-li-te], *civiliser* [si-vi-li-ze], *inusité* [i-ny-zi-te], *mathématiques* [ma-te-ma-tik], *pillier* [pi-je], *profiter* [prɔ-fi-te].

(ii) In groups of two or more consonants of which the last is a 'liquid': [l] [r] or a 'semi-vowel': [w] [ɥ] [j], the

two, or, in groups of more than two, the last two, form a syllable with the vowel which follows: *tableau* [ta-blo], *montrer* [mɔ̃-tre], *devoir* [də-vwa:r], *religion* [rə-li-ʒjɔ̃], *pitié* [pi-tje], *menuisier* [mə-nɥi-zje], *parfois* [par-fwa], *affreux* [a-frø], *rallier* [ra-lje]. The groups [rl] [lr] form exceptions: *parler* [par-le]. Similarly, where the last consonant is neither a liquid nor a semi-vowel, the group will be divided between the two syllables: *tristesse* [tris-təs], *gouverner* [gu-vɛr-ne], *brusquement* [brys-kə-mɔ̃], *carton* [kar-tɔ̃], *percer* [pɛr-se], *victime* [vik-tim].

(iii) Even three consonants are carried over to the vowel following if the second is a liquid and the third a semi-vowel: *recroiser* [rə-krwa-ze], *refroidir* [rə-frwa-di:r], *instruit* [ɛ̃'s-trɥi].

(iv) A consonant never forms a syllable by itself. In English words like *people* [pi:pəl], *given* [gɪvən], *spasm* [spæzm], the [l] [n] and [m] have a syllabic value. In French the words *peuple*, *tourne*, *spasme* are pronounced either in single syllables [pœpəl] [turn] [spasm], or in two syllables, by sounding the [ə] after the consonants in question: [pœ-plə] [tur-nə] [spaz-mə].

(v) Every syllable contains one, and only one, vowel. In this respect traditional orthography is often much at variance with modern pronunciation, two or three vowel-signs being used to denote a single vowel-sound or a consonant and a vowel: *beau* [bo], *craie* [krɛ], *fouet* [fwɛ], *oui* [wi], *poïd* [pwa], *poêle* [pwa:l], *loin* [lwɛ̃], *lui* [lɥi], *rien* [rjɛ̃], *dieu* [djø], *mieux* [mjø].

On the other hand, two or three successive vowel-signs occasionally represent two independent syllables: *chaos* [ka-o], *crier* [kri-e], *plier* [pli-e], *créé* [kre-e], *poésie* [pɔ-e-zi], *cruelle* [kry-ɛl], *brouette* [bru-ɛt].

The above rules for syllabication have been illustrated by isolated words; so complete, however, is the unity of

the sound-group that they usually apply even between words within its limits :

Peut-être est-il encore en vie [pø-tɛ-trɛ-ti-lǎ-kɔ-rǎ-vi],
rendre un service [rǎ-drœ-sɛr-vis],
corps à corps [kɔ-ra-kɔ:r],
vers une heure [vɛ-ry-nœ:r],
une honnête aisance [y-nɔ-nɛ-tɛ-zǎ:s],
une étude approfondie [y-ne-ty-da-prɔ-fǔ-di],
table à jouer [ta-bla-ʒu-e],
reste à savoir [rɛs-ta-sa-vwa:r],
porte ouverte [pɔr-tu-vɛrt],
chers amis [ʃɛr-za-mi],
ordre inattendu [ɔr-dri-na-tǎ-dy].

The regularity of the syllabic structure of the sound-group must nevertheless not be exaggerated. In deliberate speech, a rigid application of the rules between words would sometimes be pedantic and unnatural. Thus a final consonant would hardly be grouped with a following initial [l] or [r]: *cette reine* will be pronounced [sɛt-rɛ:n] rather than [sɛ-trɛ:n], *toute la terre* [tut-la-tɛ:r] rather than [tu-tla-tɛ:r], *ce n'est que la vérité* [sə-nɛk-la-ve-ri-te] rather than [sə-nɛ-kla-ve-ri-te]. Even in the body of words in which the elision of an 'e mute' creates a group of consonants ending in a liquid, the group is not always sounded with the following vowel: *matelot* [ma-tlo] or [mat-lo], *bibelot* [bi-blo] or [bib-lo], *lapereau* [la-pro] or [lap-ro]. Again, although a final consonant is generally carried over to an initial vowel in the same sound-group, it is often sounded with the preceding syllable when the latter bears an accent, that is, ends a stress-group or is emphatic: *Quel homme!* [ˈkɛl-ɔm].

The phonetic syllabication of French, which, as we have seen, proceeds with almost mathematical regularity, contrasts strikingly with that of our own language. In English a single

consonant between two vowels belongs, as often as not, to the first: compare *common* [kɔm-ən], *essence* [ɛs-əns], *abbot* [æb-ət], *alley* [æl-ɪ] with *attack* [ə-tæk], *irate* [ɑ-ɪɛt], *at any rate* [ə-tɛn-ɪ-ɪɛt], *an ass* [ə-næs], less usually [ən-æs]. Such a consonant often seems to be a kind of link between the two syllables, belonging to neither of them in particular: *without* [wi-ð-aut], *setting* [sɛ-t-ɪŋ], *student* [stjuu-d-nt]. The learner must be careful not to carry over these habits of speech into the foreign language. If *comment* be pronounced [kɔm-ɑ̃] instead of [kɔ-mɑ̃], *commun* [kɔm-œ̃] instead of [kɔ-mœ̃], *abbé* [ab-e] instead of [a-be], *aller* [al-e] instead of [a-le], French ears will often hear a double consonant.¹

The phonetic syllabication of French is also at variance with its own system of graphic syllabication. While, for instance, custom forbids the separation of *l'homme* by writing *l'* at the end of one line and *homme* at the beginning of the next, it sanctions the separation of *notre* and *homme*, and prohibits the carrying over of the *l* in *un animal énorme* to the following line, although the connection in the latter cases [nɔ-trɔm] [œ̃-na-ni-ma-le-nɔrm] is quite as close as that between *l'* and *homme*. The eye, in short, demands a departure from the strict phonetic syllabication wherever it would impair the identity of the word.

On the other hand, the word is not a phonetic unit. It may, of course, become a sound-group in itself, as, for example, the imperative: *Donne !*, or *Personne* in a negative answer without a verb. But when, as is usually the case, it forms part of a composite group, its individuality, in point of sound, is merged in the latter. Thus *à prendre* has the same sound-value as *apprendre*, *il apprit* the same as *il a pris*, *trop heureux* the same as *trop peureux*, *de voir* the same as *devoir*, *qui l'a vu* the same as *qu'il a vu*. The mind alone, by its power of interpretation, is capable of

¹On double sounds see Chap. V. p. 156.

distinguishing the words in a sound-group. And it can do so unerringly only after much training in reading and writing. Ability to speak a language and knowledge of the meaning conveyed are, in themselves, insufficient. An illustration of the fact is found in one of Thérèse's letters to Jean-Jacques Rousseau which has survived, and which contains examples like the following: *Mesiceuras ancor mieu re mies* for *Mais il sera encore mieux remis*.

Words lose their identity in the sound-group, not only by the absence of 'blanks' between them, but often because they no longer sound precisely as they did when isolated. In French, indeed, they undergo manifold modifications. They may lose a syllable, as, for example, *tenir* [təni:r] in the group *à tenir* [a tni:r]. They may gain one, as *table* [tabl] in *table ronde* [tablə rɔ̃:d]. They may lose a consonant, as *quatre* [katr] in *quatre morceaux* [kat mɔʁso], or *neuf* [nœf] in *neuf places* [nœ plas], and to this change may be added the modification of a surviving consonant, as in *maître d'hôtel* [mɛʔ dɔtɛl], where the voiceless [t] of *maître* is at least partially assimilated to the following voiced consonant. They may gain a consonant, like *petit* [pɛti] in *petit enfant* [pɛtit ɑ̃fɑ̃], or the final consonant may be assimilated, as in *tasse de thé* [tɑʃ də te]. Or a vowel may be transformed into a consonant, involving sometimes the loss of a syllable which formed a monosyllabic word: *Il y a, Ça y est, Où est-il?* becoming in hasty speech [il ja] [sa jɛ] [wɛt il]. And over and above all these modifications are changes in the length of vowels and consonants, differences of pitch and stress, and the displacement of the normal accent under the influence of emotion. Clearly, then, a knowledge of the individual sounds and of dictionary pronunciations needs to be supplemented by an acquaintance with the factors that control sounds in combination and bring about these changes.

CHAPTER II

LINKING

LINKING or *liaison*, in its wider sense, is the carrying over of a consonant or group of consonants at the end of a word to form a syllable with the initial vowel or semi-vowel of the next word in the sound-group. The term is, however, generally limited in French grammars to the carrying over of otherwise mute consonants, as in *petit enfant* [pətit ă'fă], and, as the linking of a consonant which would be sounded even if not carried over is merely an aspect of the syllabic structure of the phrase which has already been discussed, it will be convenient to use the term in its narrower sense.

Linking is possible only between words belonging to one and the same sound-group, the final consonant and initial vowel being pronounced together as one syllable precisely as if they were both in the body of the same word. Hence no pause can be made either before or after the consonant : *nos amis* must be pronounced [nozami], not [no, zami], nor [noz, ami]; *vingt et un ans* must be pronounced [vêteă'nă], just as if it were a single word, and, as we shall see at a later stage, the tonic accent will fall, not on the word *ans*, but on the syllable [nă]. 'There is nothing more laughable,' says Professor Passy,¹ 'than an ill-made *liaison*. *C'est une idée* pronounced [set, ynide] suggests the hiccups. A

¹ *Les Sons du Français*, 6th ed., p. 41.

teacher used to pronounce phrases like *la première est excessivement facile*, making a pause after *est*: [la prəmje:ɛ, tɛ:ksɛsi:v̩mã fasil]. There would be a general outburst of laughter every time.'

In certain cases, however, the resuscitated consonant is not carried over to the following initial vowel but closes the preceding syllable. This happens only where the resuscitation is obligatory, and the second of the two words in question contains more than one syllable with displaced accent upon the first.¹ Thus in the phrase *L'œuvre de Shakespeare est amoral*, the initial [a] of *amoral* being accented, is attacked with a glottal-stop, and thus clearly separated from the preceding consonant: [lœ:v̩rə də ʃɛkspi:ɛt ɛt ʔamoral].²

Liaisons of this kind are very rare exceptions, and the learner, in his endeavour to follow the rule, is apt to lay undue stress upon the syllable that forms the link between two words. He must be on his guard against this tendency. To be good, linking must be effected without the least trace of effort. A laborious liaison is a discord in the place of a grace-note.

Not every word that begins with a vowel-sound admits of linking. Those words which are spelled with an initial 'h aspirate' form some of the exceptions. This *h* need not, and generally should not, be pronounced, but whether it be pronounced or not, no linking can take place. We must say [le ero] = *les héros*, [œ grã ero] = *un grand héros*, [le ɛ:n] [le hɛ:n] = *les haines*. Another class of exceptions consists of words beginning with a semi-vowel: [w] [ɥ] or [j]. Some of these words may be linked: e.g. *les oies* [lez wɑ], *les huitres* [lez ɥitr], *les yeux* [lez jø]. Linking is admissible with nearly all words in [wa] and [wɛ̃], e.g.

¹ See pp. 170 ff.

² The above example was heard at a public lecture in Paris.

oiseau, *oisif*, *oing*, *oindre*; but it must be regarded as exceptional in all other cases. In doubt, reference should be made to a dictionary. Whenever a word beginning with a semi-vowel does not admit of linking, and whenever the linking of such a word is optional or variable, the fact is carefully noted in the valuable dictionary with phonetic script published by T. C. and E. C. Jack.

With the exception of [f], which sometimes changes to [v] in the word *neuf* [nœf], and [s] in *six* [sis] and *dix* [dis], which always becomes [z], all consonants that would be sounded in the isolated word preserve their original sound when carried over: *qu'il rende un service* [kil rã'd œ servis], *fils aîné* [fis ene], *tous ensemble* [tus œ'sœ̃bl], *les lis éclatants* [le lis eklatœ̃], *attentif à tout* [atœ̃'tif a tu]. A final [s] may, in the reading of elevated prose and verse, be pronounced [z] or, in the plural of a word of which it is heard in the singular, [sz]: *tous ensemble* [tuz œ'sœ̃bl], *les lis éclatants* [le liz eklatœ̃], *les mœurs antiques* [le mœrz œ'tik] [le mœrsz œ'tik]. The [v] liaison of *neuf* has been definitely preserved only in expressions of constant recurrence, such as *neuf ans* [nœv œ̃], *neuf heures* [nœv œ̃r], *neuf enfants* [nœv œ̃'fœ̃]; elsewhere modern usage is not settled, though it favours the [f] liaison: *neuf écoliers* [nœf ekolje], *neuf amis* [nœf ami] rather than [nœv eoklje], [nœv ami]. A latent consonant, on the other hand, is sometimes resuscitated in a modified form. These exceptions are *d*, which is pronounced as [t]; *g*, which is pronounced as [k]; *s* and *x*, which sound as [z]. Examples: *il rend un service* [il rãt œ servis], *grand homme* [grãt œm], *un long exil* [œ lœk egzil], *un long hiver* [œ lœk ivœ̃r], *les os* [lez o] [lez o's] [lez œs], *beaux habits* [boz abi].

When, in linking, a nasal vowel evolves a nasal consonant, the vowel more often than not loses its nasal character.

[œ̃] is regularly denasalized, as in *bon ami* [bœn ami], not [bœ̃n ami]; it remains nasal, exceptionally, in the pronoun

on, and sometimes in *ton*, *son*, *mon*: *on arrive* [ɔ̃n ari:v], *mon ami* [mɔ̃n ami] or [mɔ̃n ami], *son argent* [sɔ̃n arʒɑ̃] or [sɔ̃n arʒɑ̃]. [ɛ̃] generally loses its nasality save when it is spelled *in*: *en plein air* [ɑ̃ plɛn ɛ:r] rather than [ɑ̃ plɛ̃n ɛ:r]; *certain homme* [sɛrtɛn ɔm] rather than [sɛrtɛ̃n ɔm], *ancien officier* [ɑ̃'sjɛn ɔfisje] rather than [ɑ̃'sjɛ̃n ɔfisje]; but *le divin Épicure* [lə divɛ̃n epiky:r], *le malin esprit* [lə malɛ̃n ɛspri]. Exceptions are *bien* and *rien* in which the nasal vowel is usually preserved: *bien aimable* [bjɛ̃n ɛ'mabl], *je ne comprends rien à tout cela* [ʒə n kɔ̃'prɑ̃ rjɛ̃n a tu sla]. Littré's recommendation to denasalize the vowel in these two words is contrary to current usage.

The denasalization of [œ̃] is optional: *un homme* may be pronounced [œ̃n ɔm] or [œn ɔm]. The pronunciation [yn ɔm], which is heard occasionally, should not be imitated.

Hence the only vowel that never sacrifices its nasality is [ɑ̃]: *il en est* must be pronounced [il ɑ̃n ɛ], *en attendant* [ɑ̃n atɑ̃'dɑ̃].

The question remains: When does linking take place? When is a latent final consonant resuscitated? The answer depends in the main upon three considerations, namely, the standard of speech, the relation between the two words, and the requirements of euphony and sense. As linking generally implies a knowledge of orthography, it is to be associated with the idea of learned and careful utterance. It is, therefore, much more frequent in reading than in speaking, more frequent in the reading of lofty prose than in that of colloquial passages, while it becomes the rule in the recitation of serious verse. Conversely, it may be said that linking becomes more and more unusual according as the tone, style, matter and occasion become less formal, less ceremonious. In the ordinary intercourse of everyday life, it easily becomes a sign of bad taste, denoting pedantry, affectation, the desire to appear 'cultured,' to speak

'correctly.' Hence, in conversation, as Professor Passy points out, it is only the class of people intermediate between the educated and the illiterate who link profusely. And naturally enough, in their ignorance, they link not only in the wrong place, but with the wrong consonant, using [z] for [t] or vice versa. To this perhaps is due, in some measure, the growing tendency among the educated towards a more sparing use of liaison in familiar and colloquial speech. Hence, too, it will be easily understood that, in the matter of linking, sins of omission are regarded with more indulgence than sins of commission, and that, in difficult cases, the student will be wise to apply the maxim enjoining inaction in case of doubt.

There are, however, certain liaisons which must be regarded as obligatory on all occasions. These are as follows :

(i) Between an article, demonstrative adjective, possessive adjective or numeral and an adjective or noun following : *les hommes* [lez ɔm], *des amis* [dez ami], *un an* [œn ɑ̃], *cet enfant* [sɛt œ̃fɑ̃], *mon ami* [mɔn ami], *ses ailes* [sez ɛl], *leurs armes* [lœrz arm], *les autres* [lez ɔtr], *deux ours* [dø'z uir], *trois cents hommes* [trwa sɑ̃z ɔm], *plusieurs horloges* [plyzjœrz ɔrloʒ], *quelques aunes* [kœlkœz œn].

Similarly, in the pronominal expressions, *les uns* [lez œ̃], *les unes* [lez yn] ; but not in the elliptical, *vers les une heure* [vɛr le yn œ̃r], nor in *les un*, *les huit*, *les onze* [le œ̃] [le ɔit] [le ɔiz].

(ii) Between an adjective and a noun following : *les petits enfants* [le ptiz œ̃fɑ̃], *un grand ours* [œ̃ grɑ̃t urs], *un gros homme* [œ̃ groz ɔm], *de mauvaises herbes* [də mɔvɛ'zz ɛrb].

(iii) Between a verb and a pronoun (subject or object) or a pronoun and a verb : *ils attendent* [ilz atɑ̃d], *nous arrivons* [nuz arivɔ̃], *vous aimez* [vuz ɛ'me], *il en a* [il œ̃n a], *en a-t-on*

[ãn atõ], *pour vous aider* [pur vuz ε'de], *nous y sommes* [nuz i sòm], *vas-y* [vaz i], *joignons-y* [ʒwaɲõz i], *perd-il* [pɛrt il], *plaît-il* [plɛt il], *sont-elles* [sõt ɛl], *prends-en* [prãz ã], *voit-on* [vwat ô], *allez-vous-en* [ale vuz ã], *tout est bien* [tut ε bjẽ], *je les ai* [ʒə lez e]. In *c'est à vous à jouer* the pronoun *vous* is neither the subject nor the object of *jouer*, and the final consonant remains mute: [sɛt a vu a ʒue]. Between *les uns* and a verb liaison is generally avoided: *les uns entendirent* [lez œ ã'tã'diɛr] (*Parl. par.* 65, 7).

(iv) Between the auxiliaries *avoir* and *être* and the past participle of any verb: *il est aimé* [il ɛt ε'me], *nous sommes occupés* [nu sòmz ɔkype], *on avait entendu* [õn avɛt ã'tã'dy], *ils ont appris* [ilz ôt apri], *vous avez eu* [vuz avez y].

In familiar conversation this rule is occasionally neglected. Pronunciations like the following are not uncommon: *nous étions arrivés* [nuz etjõ arive], *nous avons eu* [nuz avõ y], *tu as eu* [ty a y].

(v) Between *être* and its complement: *c'est un saint* [sɛt œ sɛ̃], *il est en ville* [il ɛt ã vil], *il était à Paris* [il etɛt a pa'ri], *c'est à moi* [sɛt a mwa], *elle est aimable* [ɛl ɛt ε'mabl], *c'est amusant* [sɛt amy'zã], *soyez indulgents* [swajez ẽ'dylʒã]. Exceptions belong to careless conversation: *vous êtes un polisson* [vuz ɛt œ pɔlisõ] in place of the more dignified [vuz ɛtʒ œ pɔlisõ].

(vi) Between the common short adverbs and an adjective or adverb: *très utile* [trɛz ytil], *bien égal* [bjɛ̃n egal], *fort élégant* [fort elegã], *tout entier* [tut ã'tje], *trop avancé* [trɔp avã'se], *assez intime* [asez ẽ'tim], *plus harmonieux* [plyz armɔɲjø], *moins élevé* [mwẽz elve], *pas encore* [paz ã'kɔɛr].

In less careful speech *pas*, *plus* and *jamais* are often not linked.

(vii) Between a preposition and its complement: *en Angleterre* [ãn ã'glɛtɛɪr], *en écoutant* [ãn ekutã], *dans une*

heure [dāz yn œ:r], *sans abri* [sāz abri], *sans entrer* [sāz ǣ'tre], *devant eux* [dævūt ø], *chez elle* [ʃez ɛl], *sous un arbre* [suz ǣn arbr].

The only exceptions to this rule are *vers*, *envers* and *selon*: in the first two the [z] is rarely carried over, e.g. *vers elle* [vɛr ɛl] rather than [vɛrzɛl]; *selon* is never linked, e.g. *selon elle* [səlɔ̃ ɛl].

In careless speech the final consonant of *depuis*, *pendant* and *après* often remains mute. The authors of the *Chrestomathie*¹ give the liaison as optional even in reading: *depuis un siècle* (61, 36); *pendant un temps* (93, 21); *après avoir détruit les Mameluks* (109, 23). The student is recommended to avoid these negligent pronunciations in reading, save, perhaps, in cases like the second example where linking may be avoided on grounds of euphony.

(viii) Between the conjunction *quand* and the word following: *quand il viendra* [kāt il vjẽ'dra], *quand on en a* [kāt ɔ̃n ɔ̃n a]. This liaison is neglected only in vulgar speech. (See the *Chrestomathie*, p. 137, l. 3.)

(ix) Between the relative *dont* and the word following: *l'homme dont il parle* [lɔm dɔ̃t il parl].

(x) Between words forming compound expressions of a fixed and invariable form: *de mieux en mieux* [də mjøz ǣ mjø], *de pis en pis* [də piz ǣ pi], *de plus en plus* [də plyz ǣ ply], *de temps en temps* [də tãz ǣ tã], *de temps à autre* [də tãz a o:tr], *plus ou moins* [plyz u mwẽ], *mot à mot* [mot a mo], *pied à terre* [pjɛt a tɛ:r], *tôt ou tard* [tot u ta:r], *tout à coup* [tut a ku], *tout à fait* [tut a fɛ], *tout à l'heure* [tut a lœ:r], *tout au plus* [tut o ply], *tout au moins* [tut o mwẽ], *pot-au-feu* [pɔt o fø], *pot à eau* [pɔt a o], *mort aux rats* [mɔrt o ra], *suer sang et eau* [syɛ sãk e o], *quant à* [kāt a], *pas à pas* [paz a pa], *un à un* [œn a œ], *les États-Unis* [lez etaz yni], *les Champs-Élysées* [le ʃãz elize]. In these and like

¹ See p. 85.

locutions the liaison has been consecrated by long-standing tradition. An exception is found in the expression *à tort et à travers* [a tɔʁ e a trɑvɛʁ].

The foregoing rules exhaust all the cases in which linking can be declared compulsory. Many of the cases that remain to be discussed present problems that might be solved diversely even by Frenchmen of undoubted culture. It would, therefore, seem very desirable, in examining these cases, to cite the practice of particular individuals. This has been rendered to some extent possible by the publication of phonetic texts. In the following pages appeal will be made more particularly to the *Parlers parisiens* of Professor Eduard Koschwitz (Elwert, Marburg; 3rd ed. 1898), and the *Chrestomathie française* of Jean Passy and Adolphe Rambeau (Henry Holt & Co., New York; 2nd ed. 1901). The former work is an attempt to record the different pronunciations of a number of educated Frenchmen. Each specimen of prose or verse is not only read by its author (de Bornier, Coppée, A. Daudet, Leconte de Lisle, Gaston Paris, Ernest Renan, Sully-Prudhomme, Zola, etc.), or declaimed by a well-known actor (Silvain, Got, etc.), but is reread by several other 'individus instruits et bien élevés,' the variant pronunciations taking the form of footnotes. Save in the case of the first specimen (a fragment from Alphonse Daudet's *Tartarin de Tarascon*), in which the pronunciations of thirteen readers are recorded, these secondary 'subjects' are in each instance M. l'abbé Rousselot, the experimental phonetician of the Collège de France, professor at the Institut Catholique de Paris; Professor Ritter of Geneva; M. Omer Jacob, licencié-ès-lettres, of Paris; and M. Bleton, licencié-ès-lettres, of Lyons. In a task of such delicacy as this work implies, there is always the risk of error on the part of the recorder, but this risk is reduced to a minimum in the matter of liaison. The book may, there-

fore, be consulted on this point without hesitation. But it cannot be taken as a guide to the use of liaison in conversation: the specimens, though of varied character, are all literary, and were read or declaimed 'according to what is called the rules of art.' Its peculiar value lies rather in the fact that it helps in determining the maximum number of liaisons permissible in reading.

In the *Chrestomathie* the authors have recorded their own pronunciations, normalized 'on certain points where it was considered at variance with that of the majority.' This work, therefore, has value as the result of collaboration¹: it does not merely represent the opinion of a single individual. At the same time it contains a few passages of a colloquial character in which the style of conversation is reproduced. What strikes one most in it is the very slight difference in point of treatment between these familiar extracts and the passages of a literary character. In the reading of prose passages more or less comparable to those of the *Parlers parisiens*, MM. Jean Passy and Rambeau often sanction and even recommend negligences which belong rather to familiar intercourse.² These negligences extend to the

¹ His original collaborator, Jean Passy, having died shortly after the appearance of the first edition, M. Rambeau (now professor at the University of Berlin) was assisted by Prof. Paul Passy in the preparation of the second edition. As its readings differ little from those of the first, we may conclude that they have threefold approval.

² They anticipate this charge: 'Nous nous attendons à ce qu'on nous reproche une prononciation vulgaire: c'est un grief assez général contre les phonétistes' (Intro. xliv). Their answer is as follows: 'Il existe une opération psychologique dont le rôle est considérable dans tout ce qui touche au langage, qui consiste à substituer inconsciemment dans notre esprit la forme pleine, lente et normale d'un mot à sa forme occasionnelle, modifiée considérablement dans la phrase par l'assimilation, l'élision ou la rapidité du discours.' This is an interesting observation and perfectly true; but it applies only to more or less rapid utterance. If the ear has time to detect the absence or abnor-

domain of liaison. The authors certainly cannot be charged with excessive and pedantic linking. And just for this reason the *Chrestomathie* will form a useful pendant to the work of Koschwitz in studying cases in which linking is more or less a matter of taste. These cases may be summarized, together with those in which linking is avoided, as follows :

(i) Between a noun and an adjective following.

If the noun is in the singular, linking never takes place in conversation and is scarcely ever permissible in the reading of prose : *un déjeuner interminable* [œ dezœne ẽ'terminabl], *accident imprévu* [aksidã ẽ'prevy], *coup imprévu* [ku ẽ'prevy], *un objet extraordinaire* [œn ɔbzɛ ekstraɔrdinɛr], *un perroquet empaillé* [œ pɛrɔkɛ ɑ'pa'je], *marchand ambulant* [marʃã ɑ'bylã], *chat échaudé* [ʃa ɛʃo'de], *escroc habile* [ɛskro abil], *une paix honorable* [yn pɛ ɔnɔrabl], *avis important* [avi ẽ'portã]. Should the noun end in a nasal, the consonant

quality of a sound, instead of unconsciously filling up the lacuna or normalizing the peculiarity, it is simply shocked by such absence or abnormality. The only way to make some of the readings in the *Chrestomathie* pass muster is to increase the rapidity of utterance beyond what is good and reasonable. Hence, in introducing the *Chrestomathie* to the student, we must warn him that the authors have adopted the lax pronunciations of familiar conversation. We have no hesitation in adding that these pronunciations should not be adopted in reading. 'La conversation,' says Ernest Legouvé on a classical page [page 76] of his *Art de la Lecture*, 'admet et même demande une certaine négligence dans la prononciation, un laisser-aller dans le débit, des incorrections volontaires qui sont une grâce quand on cause, et qui seraient un défaut quand on lit. Causer comme on lit ressemblerait à du pédantisme ; lire comme on cause serait souvent de la vulgarité. . . . Il y a sans doute dans la causerie un naturel, une vérité d'inflexions, une grâce de débit, qu'il est utile de faire passer dans la lecture ; mais il ne faut lui emprunter que ses qualités et rester à la fois vrai et correct.' These over-careless pronunciations adopted in the *Chrestomathie*, which are to be avoided by the student, can be summarized under several heads and will be referred to in due course. The student should then have little difficulty in correcting the transcripts.

is never sounded even in reading: *lien intime* [ljɛ̃ ɛ̃'tim], *souverain absolu* [suvrɛ̃ apsɔly], *punition injuste* [pynisjɔ̃ ɛ̃'ʒyst].

The linking of a noun in the singular with a following adjective being thus rarely permissible and never obligatory, the student will do well to avoid it in all cases. This recommendation may even be extended to the recitation of verse, though a final [t] may occasionally be carried over with good effect. The linking of a singular noun and adjective is consistently avoided by the authors of the *Chrestomathie*, even in poetic extracts, e.g. *nuit éternelle* [nɥi etɛrnɛl] (p. 183, l. 22).

With regard to the linking of a plural noun and its adjective there is a great variety of practice. MM. Rousselot and Laclotte declare the liaison customary,¹ but it is not always made in the readings recorded by Koschwitz. Professor Paul Passy seldom sounds the [z]: thus in *Le Français parlé* (Reisland, Leipzig; 5th ed. 1902) liaison is avoided in *raisons historiques* (p. 80), *femmes élégantes* (p. 56), *races inférieures* (p. 86), *nationalités étrangères* (p. 72), and many other instances, but made in *le nom des peuples avancés* (p. 94). In the prose passages transcribed in the *Chrestomathie* the liaison is either not made (e.g. in *amas de pièces inertes* (p. 61), *efforts énergiques* (p. 59), *forces opposées* (p. 71), *forces humaines* (p. 91), *batteries immobiles* (p. 105), *rues adjacentes* (p. 115), *tréteaux improvisés* (p. 119), *par-dessus américains* (p. 119), *allures inquiétantes* (p. 123), *mouvements atmosphériques* (p. 131)), or is indicated as optional (e.g. in *relations étroites* (p. 59), *éléments essentiels* (p. 75), *nobles héréditaires* (p. 91), *œuvres utiles* (p. 95), *titres incontestés* (p. 101)).

On the other hand the plural [z] is not often heard in conversation; while by common consent it seldom remains

¹ *Précis de Prononciation française*, p. 181.

silent in the reading of serious verse. The linking of a plural noun and an adjective, when the latter follows the noun, is, therefore, primarily a matter of style. As it tends to impart to the phrase a certain formal and ceremonious tone, it is peculiarly consistent with the language of poetry, but generally out of place in everyday intercourse, while its use in the reading of prose depends upon the nature of the passage or of the idea expressed.

But such a case of linking may be justified by the style and yet be well avoided. This happens when the sounding of the [z] would be inharmonious or likely to obscure the sense. Ambiguities will be comparatively rare, but a too frequent repetition of the sibilants [s] and [z] would be a sufficient reason to abstain from sounding a normally mute [z]: e.g. in *pour des raisons historiques* (*Parl. par.* p. 53, l. 18) and in *ces monceaux affreux d'ossements* (*Parl. par.* p. 85, l. 16). Opinions may naturally differ in such cases; hence we find that one reader, M. Jacob, sounds the [z] in *pour des raisons historiques*, when five others, including Prof. Passy (*Le Fr. parl.* p. 81, l. 8), leave it mute, and that MM. Bleton and Ritter link in *monceaux affreux*, where the author of the passage, le Père Hyacinthe, and M. Jacob avoid the liaison.¹ Again, the linking of a plural noun and following adjective may be avoided, because it would give rise to an inharmonious group of consonants. Many Frenchmen consider [rz] cacophonous and would hesitate, on this ground alone, to link in such expressions as *efforts énergiques*, *allures inquiétantes*. It is probably to avoid the group [lz] that Zola and Bleton do not link in *chapelles absidales* (*Parl. par.* p. 15, l. 2), where three other readers sound the [z].

Finally, if the adjective is connected with the verb rather

¹ M. Rousselot did not sound the [z] in the first of the above two examples, and Koschwitz is not sure that he sounded it in the second.

than with the noun, or if there is an ellipse between the noun and the adjective, linking must not take place: *pour rendre les peuples heureux* [pur rã'drə le pœpl œrø]; *les terriers sont vides, les nids abandonnés* [le tərje sɔ vid, le ni abã'done]. The latter expression occurs in the *Parlers parisiens* (p. 3, l. 14), and the *Français parlé* (p. 13, ll. 8 and 9), and the latent [z] in *nids* is naturally not sounded by any of the fourteen readers.¹

(ii) Between a noun-subject and its predicate.

The noun-subject is linked to its predicate only in very elevated style. This liaison is avoided in every instance, both in prose and in verse, by the authors of the *Chrestomathie*: e.g. in *les ennemis ont changé* (p. 73, l. 23), *les Grecs avaient déjà trouvé*, etc. (p. 77, l. 7), *tous les cœurs étaient contents* (p. 175, l. 32). Even in the loftiest passages of the *Parlers parisiens* the readers never all agree in sounding the final consonant: one out of five links in *Les deux voleurs étaient crucifiés à ses côtés* (p. 59, l. 17); three out of five link noun and predicate in *Ses enfants ont commencé à douter d'elle* (p. 73, l. 1), and *Un mouchoir dont les bouts égouttaient* (p. 23, l. 18), as also in the lines *La nuit autour de moi Descendait* (p. 113, l. 21), *De voix et de parfums le bois est enchanté* (p. 125, l. 19); only one fails to sound the [z] in *Ses disciples avaient fui* (p. 61, l. 4).

The final mute consonant of a proper noun is never sounded in any circumstances: *Paris était un camp* [pa'ri etet œ kã], *Armand est arrivé* [armã et arive], *Edmond About est un romancier de talent* [edmõ abu et œ rãmõ'sje d talã].

(iii) Between two verbs.²

¹ Compare the reading of the line: *Ses petits, affamés, courent sur le rivage*, Part II. Chap. I. p. 71.

² The question of liaison is the same whether the first verb is followed immediately by the second, which of course is always an infinitive, or by *à*, *en* or *y* belonging to the latter.

Linking is here often neglected in familiar conversation in such expressions as *je veux aller, tu peux aller, tu dois écrire, il faut expliquer, il fallait en convenir*. Hence in the colloquial phrase, *Il faut être fou pour prendre un bain par ce temps-là!* (*Chrest.* p. 27, ll. 34, 35), MM. Jean Passy and Rambeau do not sound the latent [t] in *faut*. In more careful speech the final [t] would be heard in such connections, and, as the linking of [t] is here neither ceremonious nor affected, the learner may perhaps be advised to make this liaison pretty freely, provided always that a harsh group of consonants does not result.

It follows *a fortiori* that the liaison should generally be made in the reading of all but colloquial passages. When it is avoided by the authors of the *Chrestomathie*, its suppression may usually be explained on grounds of euphony: e.g. in *concour(t) à détruire* (p. 63, l. 9), *concouren(t) à donner* (p. 81, l. 6), *se fassen(t) entendre* (p. 89, l. 11). It is made by them unconditionally in *Un pur mécanisme, qui peut être ingénieux* (p. 61, l. 7); *Ses pairs font entendre une voix toujours écoutée* (p. 79, l. 36); *Il faut aimer notre vie nationale* (p. 87, l. 18); *Elle allait apercevoir le Caire* (p. 107, l. 9); *Quand ils voulaient enlever une position* (p. 107, l. 39); *Le plus étrange tohu-bohu qu'on pût imaginer* (p. 115, l. 30); and considered optional in *Elle (l'eau) devait être bien chaude* (p. 9, l. 18); *Il le fait entrer* (p. 15, l. 4); *Il en vient à demander*, etc. (p. 19, l. 9); *L'autre voulait aller se promener* (p. 27, l. 19); *Il se met à faire sa correspondance* (p. 27, l. 18); *Il peut y avoir concorde entre les gouvernants et les gouvernés* (p. 97, l. 26); *Les brins de renseignements qu'ils pouvaient attraper* (p. 123, ll. 24, 25); *Il n'était personne . . . qui ne se fût fait inscrire* (p. 113, l. 35). The indication that the liaison is optional in these and similar cases must be understood in the sense that the pronunciation would not cease to be French if the liaison were

neglected. It cannot be taken to mean that both readings are equally good. On the contrary, only a careless reader would fail to link in such cases. For proof of this we need only refer to the *Parlers parisiens*, where the readers, with almost complete unanimity, sound the final [t] of the first of two successive verbs. It is sounded by all thirteen in *Celui qui est en tête se met à crier bien fort*, etc. (p. 5, l. 7), though in his transcription of the same passage Professor Paul Passy does not link (*Le Français parlé*, p. 13, l. 20); by all five save M. Rousselot in *Le mari et la femme firent arrêter l'omnibus* (p. 31, l. 1), and in *Il se préparait à prendre ses grades* (p. 35, l. 7); by all without exception in *Ce qu'il faut entendre par ce mot* (p. 45, l. 9), *On arriverait à couvrir toute la France d'une étoile*, etc. (p. 51, l. 9), *On offrit à boire aux patients un vin fortement aromatisé* (p. 59, l. 2).

Even the [z] liaison is usual in reading in such combinations as *Je veux examiner* (*Chrest.* p. 59, l. 29), *Ce que nous aurons à faire* (*ib.* p. 59, l. 25), *Quand nous revenons écouter ce langage naïf* (*ib.* p. 89, l. 1), *Je vais y renoncer* (*ib.* p. 53, l. 13). It is, however, well avoided by Passy-Rambeau in *Jamais je n'ai mieux appris à connaître . . . le caractère de la bourgeoisie parisienne* (p. 113, l. 36), and in *Un petit nombre d'esprits accoutumé(s) à ne pas limiter leurs réflexions* (p. 59, l. 7). The [z] of a past participle is rarely sounded, and in the former case it would certainly be cacophonous after the liaison of *mieux* with *appris*. But four out of five readers sound the [z], although it involves a repetition of the sound, in *J'ai bien lu dans les Écritures que vous aimez à prendre la faiblesse et le néant pour vos instruments dans ce monde* (*Parl. par.* p. 75, l. 2).

Here, as elsewhere, the latent [r] of the infinitive in -er is not readily carried over to the following syllable: e.g. in *Il ne peut se refuse(r) à admettre*, etc. (*Chrest.* p. 67, l. 27).

The [r] liaison is avoided by Passy-Rambeau here and in every other case, even in verse. Nor does any of the five readers sound the [r] in *Elle semblait s'attache(r) à voir*, etc. (*Parl. par.* p. 27, l. 9). But three out of five link in *Il ne put se décider à voir*, etc. (p. 85, l. 20).

(iv) Between a verb other than *être* and an adverb, or vice versa.

This case is closely akin to the one last discussed. Though neglected often enough in a free and easy type of conversation, the [t] liaison is by no means unusual in other circumstances. Hence the [t] will sometimes be heard and sometimes remain mute in such expressions as *Cela se fait ainsi*, *Il y en avait assez*, *Il en fallait encore*.

Its use becomes much more general in reading, though subject always to considerations of sense and euphony. Koschwitz's readers agree in avoiding the [t] liaison between verb and adverb only in two cases: *Les bonnes habitudes . . . auxquelles il avait été brusquemen(t) arraché* (p. 25, l. 17), *Et, profondémen(t) uni à son père, il commença*, etc. (p. 63, l. 12). In the former the [t] is left silent after the two [t]'s in *avait été*. With the second we may compare the following example from the *Chrestomathie*: *Cette force . . . qui maintient obstinément unis les groupes que tout concourt à détruire* (p. 63, l. 9). While the final [t] of *maintient* is left mute, the linking of *obstinément* and *unis* is here given as optional. Other instances where the liaison of verb and adverb is indicated as optional by Passy-Rambeau, and may be regarded by the student as advisable, are *Il y avait une fois un petit oiseau* (p. 5, l. 1), *Il fallait encore* (p. 9, l. 26), *Tous deux ne parlaient encore français qu'à coup de dictionnaire* (p. 27, l. 22), *Il se met en colère* (p. 29, l. 6), *Cette ancienne poésie française que nous avons si complètement oubliée* (p. 59, ll. 4, 5), *Une telle société peut être gravement atteinte* (p. 61, l. 14), *Il faut aussi qu'elle soit aimée* (p. 65, l. 6), *Cette*

nationalité allemande elle-même, qui paraît actuellement si puissante (p. 67, l. 32), *Elle découvrit enfin . . . les hauts minarets* (p. 107, l. 11), *Cette police se compliquait alors d'une foule de détails* (p. 121, l. 4).¹

The liaison is made unconditional by the same authors occasionally in the prose passages, very frequently in verse: e.g. in *Si l'on peut ainsi dire* (p. 57, l. 13), *Plusieurs . . . attendaient encore* (p. 75, l. 33), *Il y avait encore* (p. 85, l. 33), *Un Frédéric II. . . un Napoléon . . . y suffiraient à peine* (p. 93, l. 5), *Bonaparte fit aussitôt ses dispositions* (p. 107, ll. 24, 25), *Qui venait après* (p. 111, l. 9), *La bataille nous avait à peine coûté une centaine de morts* (p. 113, l. 8). Where, however, the verb or adverb already ends in a sounded consonant, the authors of the *Chrestomathie*, in the reading of prose, usually carry this consonant over, leaving the latent final mute: e.g. in *Ils appellent(t) encore* (p. 89, l. 31), *Ils le peuvent(t) encore* (p. 99, l. 35), *Les Allemands envisagent(t) autrement les choses* (p. 83, l. 16), *Nos braves soldats . . . les attendirent(t) avec calme* (p. 109, ll. 41, 42), *La forme . . . dont s'enveloppent(t) ici toutes les douleurs* (p. 119, l. 31), *Celles-ci les requèrent(t) avec fermeté* (p. 111, l. 31).

The [z] liaison is made more sparingly, especially in conversation. But the evidence of the *Chrestomathie* is here at variance with that of the *Parlers parisiens*. MM. Jean Passy and Rambeau seem generally to avoid linking the [z] in prose: e.g. in *Une société dont les membres ne sont maintenu(s) ensemble que par la force* (p. 61, l. 1), *On m'avait mi(s) en sentinelle* (p. 117, l. 16), *Nos braves soldats, devenu(s) aussi froids qu'ils avaient été fougueux jadis* (p. 109, l. 41), *Bon et Menou . . . arrivé(s) à une certaine distance, firent halte* (p. 111, l. 22). They give the liaison as optional, however, in *Ce qu'elle a parfois été* (p. 73, l. 10). In verse

¹ See also *op. cit.* p. 93, l. 33 and p. 113, l. 36.

they frequently sound the [z]: e.g. in *Attends_un peu, nous finirons_ensemble* (p. 167, l. 27), *Nous fuyons_en silence* (p. 173, l. 33). But in verse and prose alike they never sound the final mute consonant of *toujours*: *Une voix toujours écoutée* (p. 79, l. 37), *Il y avait toujours été* (p. 127, l. 8), *Il n'est pas toujours aisé de dormir sur de la paille* (p. 117, ll. 39, 40), *Toujours intact aux yeux du monde* (p. 225, l. 23).

On the other hand, Koschwitz's readers agree in avoiding the [z] liaison between verb and adverb only in the sentence *Les deux voleurs étaient crucifié(s) à ses côtés* (p. 59, l. 17; cf. p. 61, l. 22), and this instance is of doubtful validity, because the word *crucifiés* might end a sound-group. Elsewhere, even in prose, there is nearly always a majority in favour of the liaison: e.g. in *Que d'étroites allées obscures entrevues_au vol* (p. 23, l. 2), *L'homme assis_en face d'elle* (p. 29, l. 22), *Les faits relatés_au jour le jour* (p. 37, l. 12), *Assis_au pied de la croix* (p. 59, l. 19), *Mais nos cœurs, brisés_en mainte aventure* (p. 135, l. 18). The majority is uncertain in the phrase *Vous discernerez_à peine le sens de quelques mots* (p. 47, l. 10).

The effect of the [z] liaison between verb and adverb in conversation is well illustrated by a story told by Ernest Legouvé, in his *Art de la Lecture*, in the following words: 'Un jour, dans une pièce de Mme de Girardin, *La joie fait peur*, la jeune actrice chargée du rôle de l'ingénue dit, en parlant de fleurs qu'elle avait plantées avec son frère: "Nous les avons plantées-ensemble," en faisant sentir l's. Mme de Girardin bondit sur sa chaise. "Pas d's! pas d's!" s'écria-t-elle. "Planté ensemble. Vous n'avez pas le droit de faire de pareilles liaisons à votre âge! Je me moque de la grammaire! Il n'y a qu'une règle pour les ingénues, c'est d'être ingénues! Cette affreuse s vous vieillirait de dix ans! Elle ferait de vous une Armande au lieu d'une Henriette! Oh! l'affreuse s!"'

The [r] of the infinitive in *-er* is never linked to a following adverb in conversation, and may often remain silent in the reading of prose. In the *Parlers parisiens* four readers sound it in *Il ne voyait pas un tableau . . . sans noter aussitôt son impression* (p. 37, l. 18); M. Rousselot alone, here as generally elsewhere, does not link the infinitive. MM. Jean Passy and Rambeau seem regularly to avoid this liaison, even in verse: e.g. in *tombe(r) à genoux* (p. 43, l. 14), *reste(r) en arrière* (p. 107, l. 41), *Je venais d'entre(r) en ménage* (p. 175, l. 18), *J'entends frappe(r) à la porte* (p. 177, l. 8).

(v) Between a verb other than *être* and an adjective or adjectival expression.

With the linking of a verb and an adverb we may compare that of a verb and an adjective closely connected with each other. In conversation the liaison is frequently disregarded, especially if the consonant is [z]. MM. Jean Passy and Rambeau consequently transcribe *Vous me semblez arriéré* (p. 127, l. 14), [vu m sɛ̃'ble arje're], without the [z]. The consonant is more often carried over in reading: e.g. in *Le désordre devint extrême* (*Chrest.* p. 111, l. 33), *Ce sol que l'on croyait inébranlable* (p. 87, l. 4), *Les racines vivaces par lesquelles elle s'y tient encore attachée* (p. 87, l. 33). The same authors, however, do not link verb and adjective in *Il se voi(t) assailli par trois hommes de mauvaise mine* (p. 39, l. 2). But they do not link verb and adverb in *On voi(t) à l'est l'horizon qui blanchit doucement* (p. 119, l. 1).

(vi) Between a verb and its object, direct or indirect.

This liaison is probably less common than that of verb and adverb. In easy conversation it is generally neglected, and even careful speakers as a rule link verb and object only where they form a short and indissoluble sound-group: e.g. *Il avait une canne, Il lui faut une plume, Il se fait un devoir*, etc.

The *Chrestomathie* and the *Parlers parisiens* are again at variance. MM. Jean Passy and Rambeau reduce the number of liaisons to a minimum, making no more than would be made in a tolerably careful style of conversation. In their prose transcriptions this liaison is made unconditionally in but few cases: e.g. in *On fit invasion* (p. 123, l. 11), *Ne prenant aucune part à la vie . . .* (p. 69, l. 13), *Il avait une lettre de recommandation* (p. 25, l. 34), *Il donna dans le russe . . . et se fit une âme d'oiseau de mer* (p. 129, l. 13), *Il avait une manière de dire le steppe . . .* (p. 129, l. 23). It is occasionally considered optional, as in *Qui faisaient un petit voyage* (p. 27, l. 15), *Quels liens étroits rattachent à nous . . . cette ancienne poésie* (p. 59, l. 2); but more often neglected altogether: e.g. in *À qui il montrai(t) un fruit* (p. 19, l. 10), *Ce n'est pas lui qui manquerai(t) à ce devoir* (p. 129, l. 31), *On les conduisai(t) au poste le plus voisin* (p. 121, l. 16), *Une populace qui se livrai(t) à tous les excès* (p. 113, l. 16), *Quelques-uns jouaien(t) au bouchon* (p. 117, l. 5), *Il ser(t) à quelque chose* (p. 129, l. 35).

Koschwitz's readers, it is true, are not often unanimously in favour of the liaison, but it is made almost always by a very large majority. Thus the liaison is made by a majority of thirteen to one in *Et toute la bande fait un crochet*¹ (p. 5, l. 9), by a majority of four to one in *Elle n'avait aucune science* (p. 13, l. 6), *En levant un regard* (p. 29, l. 4), *Elle s'offrit aux regards* (p. 29, l. 19), *Il y ajoutait une page nouvelle* (p. 37, l. 8), *Un soldat . . . la mit au bout d'un roseau* (p. 59, l. 16), *Les mots . . . qu'elles apprennent à leurs enfants*² (p. 49, l. 1). In the last four cases the dissentient is M. Rousselot. The majority is somewhat smaller (ten to three and three to two) in favour of the liaison in *Et*

¹ In his transcription of the same passage in *Le Français parlé*, Prof. Paul Passy does not link: p. 13, l. 22.

² Prof. Passy does not link: *Le Français parlé*, p. 75, l. 19.

*commencent un déjeuner interminable*¹ (p. 7, l. 12), and in *Il en a fait amende honorable* (p. 81, l. 6). But the link is made by all without exception in *Il eut une agonie de désespoir* (p. 63, l. 4), *La position . . . du corps, laquelle entraînait un trouble affreux dans la circulation* (p. 63, l. 19), *Selon qu'il plaît à la fortune* (p. 99, l. 11).

The foregoing examples illustrate only the liaison of [t]. A [z] is linked somewhat less readily in prose. None of Koschwitz's readers sound the final [z] of the verb in the following two cases: *Elle a permis*(s) *à mon savant confrère*, etc. (p. 51, l. 12), *Ces mots n'ont de sens qu'appliqué(s) à la production littéraire* (p. 53, l. 15). The expression *Je di(s) 'aux environs'* (p. 47, l. 4), in which none of the readers link, is not an example in point, because neither linking nor elision takes place before a quotation. On the other hand a majority make the liaison in *Allez aux environs* (p. 47, l. 3), *Représentons-nous les parlers populaires livrés à eux-mêmes* (p. 49, l. 5), *Ses cris suprêmes de douleur tournés en odieux jeux de mots* (p. 61, l. 13), *Sur son chapeau le mari avait mis un mouchoir* (p. 23, l. 18). Here again, in prose, the liaison is usually avoided by the authors of the *Chrestomathie*: e.g. in *La France romane . . . a pri(s) à son compte l'idéal qu'il avait conçu* (p. 71, l. 39), *Quelques négociants français . . . furent envoyé(s) à Bonaparte* (p. 113, l. 22), *Donne(z) à ces hommes une consigne* (p. 101, l. 24). It is recorded as optional in *Prêtons une oreille attentive* (p. 89, l. 4). In verse it is made much more frequently. Here even MM. Passy and Rambeau do not hesitate to sound the [z]: e.g. in *Formez une sainte alliance* (p. 163, l. 8), *Sur le passé jetez un voile épais* (p. 165, l. 7), *Je dis à cette nuit: Sois plus lente* (p. 185, l. 19).

The [r] liaison between verb and object is not heard in conversation, and is made more reluctantly than that of [z]

¹ Prof. Passy does not link: *Le Français parlé*, p. 15, l. 17.

in reading. It is regularly avoided by the authors of the *Chrestomathie*: e.g. in *Mieux vaut vise(r) un idéal moins élevé* (p. 19, l. 27), *Quand ils voulaient enleve(r) une position* (p. 107, l. 39). Of six readers one alone sounds the [r] in *formuler une loi* (*Parl. par.* p. 51, l. 13; *Le Fr. parlé*, p. 79, l. 5). But four out of five, the dissident being in each case M. Rousselot, make the liaison in *exprimer une chose* (p. 41, l. 3), *porter à l'autel* (p. 73, l. 21), *manquer à son instinct* (p. 91, l. 3), *retrouver un ami* (p. 113, l. 2), the last example alone being from verse.

(vii) Between an adverb and the object of the verb.

The adverb very often forms a sound-group, either by itself or with the verb, so that a pause intervenes between adverb and object. Linking is then precluded. But even when adverb and object may be combined in the same group the adverb does not cease to be more closely related to the verb than to the object, and it is, therefore, rarely linked with the latter. In the *Parlers parisiens* none of the readers make the liaison in *La France a depuis longtemp(s) une seule langue officielle* (p. 45, l. 2), and seven out of thirteen avoid it in *Le Rapide a passé depuis longtemp(s) à l'état de superstition locale* (p. 7, l. 2). Professor Paul Passy transcribes the same sentences without liaison (*Le Français parlé*, p. 73, l. 5 and p. 15, l. 6). Yet MM. Passy and Rousselot both link in the expression *C'est bien autre chose, si on essaye . . . de tracer une ligne de démarcation*¹ (*Parl. par.* p. 55, l. 4; *Fr. parlé*, p. 81, l. 15), where the majority of the readers pronounce [bjɛ̃ oitrə ʒoiz], without sounding the [n]. Similarly the phrase *Il y avait bien une source dans le bois* is read by the authors of the *Chrestomathie* (p. 5, l. 8) without the liaison. Add to this that the readers of the *Parlers parisiens* never all agree in linking adverb and

¹ It should be observed that *bien* is not here an adverb qualifying the adjective *autre*; but is equivalent to 'no doubt,' 'it is true.'

object, that, indeed, the majority are generally against the liaison, and it will be clear that the student's wisest course is to avoid it.

Even in verse this liaison is rarely made unless the adverbial expression happens to follow the object, in which case it is usually optional. All Koschwitz's readers save Rousselot link in *Et depuis qu'on a mis ses piliers à l'épreuve, Il apparaît plus stable* (p. 145, l. 20); while the authors of the *Chrestomathie* transcribe with an optional liaison of the [z] in *trônes, Ce boulet invincible Qui fracassa vingt trônes à la fois* (p. 171, ll. 31, 32), and with an optional liaison of the [t] in *tout, Que ce soit elle . . . Qui, bijoux, diamants, rubans . . . Des bras de vos enfants et du sein de vos femmes Arrache tout à pleines mains!* (p. 203, ll. 25-30). It is, however, introduced unconditionally between *moments* and *encore* in the line *Mais je demande en vain quelques moments encore* (p. 185, l. 17).

(viii) Between two adverbs or adverbial expressions.

Liaison between adverbs other than those enumerated in rule (vi) for obligatory liaisons is usually restricted to more or less elevated style. The readers of the *Parlers parisiens* are never all in favour of this liaison. It is true that a majority link in the following: *Ils étaient tous deux scrupuleusement en noir* (p. 25, l. 19), *De nouvelles croyances . . . qui bientôt aussi ne seraient plus que des cadavres* (p. 39, l. 13), *Comme on se l'imagine souvent encore* (p. 53, l. 5), *Il en est parfois autrement* (p. 53, l. 6). But on the other hand the majority read without linking *Ils s'allongent tranquillemen(t) à l'ombre d'un puits* (p. 7, l. 9), *Parlé aujourd'hui à peu près) exclusivement* (p. 45, l. 6), *Quelques-uns, vaguemen(t) au courant de ses idées* (p. 61, l. 20); while all avoid the liaison in *Parlé au moins concurremmen(t) avec le patois* (p. 45, l. 7).

The authors of the *Chrestomathie* avoid it in *Disons-le franchemen(t) aussi* (p. 73, l. 10), *À peu près(s) en même temps*

(p. 127, l. 27) and make it optional in *La conscience nationale . . . s'est incarnée plus naïvement encore dans Jeanne d'Arc* (p. 83, l. 41), and in the line *Tous n'y sont point assis également à l'aise* (p. 203, l. 10). An interesting example is found, at page 85, line 6, of the *Chrestomathie*, in the phrase *Cependant quelques esprits . . . se demandaient . . . si cette sécurité était bien entièrement justifiée*. Here, although *bien* modifies the verb and not the following adverb, the liaison is given as optional. (Cf, Rule (vii).)

(ix) Between an adverb and an adjective ; or between an adjective or adverb and its complement.

The relation between adverb and adjective being, as a rule, closer than that between two adverbs, this liaison is naturally more usual. It is employed by most of the readers in *Des langues absolument étrangères* (*Parl. par.* p. 47, l. 13), by all in *Un vin fortement aromatisé* (p. 59, l. 3). The authors of the *Chrestomathie* link optionally in *Une grande vie nationale est essentiellement organique* (p. 61, l. 10), unconditionally in *Ces procédés naïvement atroces* (p. 75, ll. 5, 6), *La vie vraiment active et intellectuelle* (p. 81, l. 40), *Il était admirablement affirmatif de la nécessité de ne rien affirmer* (p. 127, l. 2). In conversation this liaison is usually neglected. Hence in the familiar expression *Ces beaux raisins muscats . . . sont diablement appétissants aussi* (*Parl. par.* p. 5, l. 2 ; *Fr. parlé* p. 13, l. 14), seven out of fourteen avoid sounding the [t] of *diablement* even in reading.

The adverb *toujours* is never linked by the authors of the *Chrestomathie* ; they always carry the [r] over : e.g. in *Une voix toujours écoutée* (p. 79, l. 37), *Il n'est pas toujours aisé de dormir sur de la paille* (p. 117, l. 39). The [z] is, however, very frequently sounded by other readers.

The nasal is never sounded in *enfin* : see *Parl. par.* p. 59, l. 1 and the *Chrestomathie* p. 107, l. 11.

The question of liaison between an adjective or adverb and its complement is not one that often arises. In *bon à rien* and *prêt à partir* linking is usual even in conversation. All Koschwitz's readers save Rousselot link in *Impuissant à agir* (p. 35, l. 15). Similarly, in *Conformément à vos désirs*, the [t] would usually be sounded.

The [z] liaison is, however, avoided in the *Chrestomathie* in the line *Tous ils sont prêt(s) à nous fêter encore* (p. 167, l. 3).

The adverb *non* is not usually linked: *Ces deux forces opposées cherchaient à se limiter, à se balancer, non à se détruire* (*Chrest.* p. 71, l. 8). The transcription [nã a ʃ detruir], without the [n] liaison, certainly represents the better practice.

(x) Between an adverb or adverbial expression preceding the subject and the subject.

An adverb in this position often must and nearly always may be treated as a distinct sound-group. It is, therefore, not surprising to find that the liaison is invariably avoided by the authors of the *Chrestomathie* in the transcription of the prose passages: e.g. in *Trois foi(s) il se pâme de douleur* (p. 79, l. 31), *Si depuis longtemp(s) ils avaient cette place* (p. 91 l. 6), *Commen(t) il s'appelle?*¹ (p. 131, l. 40), *Quelque-foi(s) on quitte la tente* (p. 117, l. 41). Similarly in verse they read without linking *Longtemp(s) aucun ne l'a cru* (p. 177, l. 33), *Alor(s) il se soulève* (p. 191, l. 33), *C'est pour renaître ailleurs qu'ici-ba(s) on succombe* (p. 213, l. 23). The liaison is, however, indicated as optional in *Parfois il sommeillait* (p. 149, l. 23), *Jamais aucune main n'avait passé sur elle* (p. 215, l. 5).

Examples from the *Parlers parisiens* in which all the readers concur in avoiding the liaison are *De temps en temp(s) elle relevait la tête* (p. 27, l. 5) and *Cette foi(s) elle abaissa ses*

¹ Cf. *Comment allez-vous?* in which the [t] is regularly sounded.

mains (p. 29, l. 18). Professor Ritter alone sounds the [t] in *Dans une heure où malheureusement(t) elle divise et passionne* (p. 81, l. 22).

With the short adverbs *puis, plus, moins*, liaison may be heard even in conversation, though it cannot be considered usual. The liaisons are optional in *Mais plus il se démenait, plus il faisait de bruit, plus il criait, et plus le garçon se gardait d'ouvrir* (*Chrest.* p. 29, ll. 7, 8). *Puis* may even be linked in spite of a comma: thus Zola, Ritter and Jacob sound the [z] in *Puis, elle se sentait soulevée* (*Parl. par.* p. 13, l. 12). But if there is an inversion, linking does not take place quite so readily: it is avoided by the authors of the *Chrestomathie* in the following line from Victor Hugo's *Feuilles d'automne*: *Et pui(s) à votre fête il compare en son âme Son foyer . . .* (p. 203, ll. 1, 2).

(xi) Between a direct and an indirect object.

The available authorities seem to be unanimous in avoiding a liaison of this kind. The two objects usually belong to different sound-groups. In the sentence *On offrit à boire aux patient(s) un vin fortement aromatisé* (*Parl. par.* p. 59, l. 3), none of readers sound the [z]. Similarly, the authors of the *Chrestomathie* do not link the two objects in the following examples, both of which are taken from verse: *Ceux qui ne savaient pas la ruse . . . S'étonnaient de voir que Martin Chassât les lion(s) au moulin* (p. 153, l. 6), and *Dieu mit ces degré(s) aux fortunes humaines* (p. 203, l. 7).

(xii) Between any part of speech and the conjunction *et* or *ou*.

Where, as is often the case, the conjunction begins a fresh sound-group, there can, of course, be no question of liaison. But it no less frequently connects two words or expressions which may form a single group, and then linking becomes possible.

We may clear the ground at the outset, by observing that

the linking of a noun or adjective in the singular with either of these conjunctions never takes place in conversation (save in those consecrated expressions coming under rule (x) for obligatory liaisons), is very seldom permissible in the reading of prose, and not common in poetry. Thus there must be no liaison in *un rat ou une souris* [œ ra u yn suri], *un chat et un chien* [œ ʃa e œ ʃjɛ̃], *le repos et la paix* [lə rəpo e la pɛ], *le corps et le sang* [lə kɔʁ e lə sɑ̃], *un terrain plat et uni* [œ tɛ'rɛ̃ pla e yni], *un couloir étroit et sombre* [œ kulwaɪr etrwɑ e sɔ̃br], *mon éminent et précieux ami* [mɔ̃n eminɑ̃ e presjɔz ami]. Hence none of Koschwitz's readers sounds the [t] of *brillant* in *C'est le plus brillant et le plus vaste génie de son siècle* (p. 83, l. 6), or the [n] of *bon* in *Il ne lisait pas un livre, bon ou mauvais* (p. 37, l. 15), or the [t] of *bouillant* in the line *D'avoir le sang bouillant et l'âme un peu mutine* (p. 100, l. 13). So too in the *Chrestomathie* there is no liaison of adjective and conjunction in *Le corbeau, honteux(x) et confus* (p. 145, l. 20), *Un pur mécanisme qui peut être ingénieux(x) et puissant* (p. 61, l. 7), and in *Ce sont des faits d'un tout autre ordre, bien plus délicats(t) et plus élevé* (p. 59, l. 40). Only in two instances are singular adjectives linked with a conjunction in the *Parlers parisiens*. The first of these occurs in the prose passage from the *Origine du déisme*: one of the readers sounds the [z] of *doux* in *Le jeune homme doux et simple, aux mains meurtries et gonflées*¹ (p. 85, l. 13). The other example is found in the extract from the *Fille de Roland*: M. Ritter sounds the [k] of *long* in the line *Ou plutôt de ce long et dur pèlerinage* (p. 111, l. 3), while all the other readers avoid the liaison. In his transcription of the fable *La Cigale et la Fourmi*, M. Rousselot sounds the [t] in *Nuit et jour* (*Précis de Pron. fr.* p. 199); and the [z] is often heard in

¹The other readers are credited with the pronunciation [dus]; but this is surely a misprint.

the line *Le corbeau, honteux et confus*, already quoted, from another of La Fontaine's fables.

A second class of cases which must be treated as exceptions comprises combinations of numerals with *et* and *ou*. In *vingt et un* the [t] of *vingt* is always sounded. In combinations such as *deux ou trois*, *trois ou quatre*, *trois et quart* the liaison is optional even in conversation. It is made by all the thirteen readers in *À deux ou trois lieues de la ville* (*Parl. par.* p. 7, l. 7), by twelve in *Deux ou trois enragés* (p. 5, l. 17), by all five in *On pouvait vivre trois ou quatre jours* (p. 63, l. 16). Prof. Paul Passy, however, who has transcribed the first two of these examples in *Le Français parlé* (p. 15, ll. 12 and 3), does not sound the [z]. The liaison is avoided by the authors of the *Chrestomathie* in *deux ou trois fois* (p. 139, l. 42), and is given as optional in *deux ou trois détails* (p. 95, l. 22).

The linking of plural nouns, of plural adjectives, of pronouns, verbs and adverbs with *et* and *ou* is comparable in effect and frequency to the linking of a plural noun with a following adjective. In daily intercourse it would generally be heavy and pedantic. Hence in familiar expressions such as *des tas et des tas* it is never heard even in reading. Compare *des gens et des gens* (*Parl. par.* p. 21, l. 7) where it is avoided by all the readers. Some speakers, however, use it in expressions of time, such as *trois heures et demie* [trwaz œirz e dmi], instead of the more usual [trwaz œir e dmi]. But its proper sphere is poetry and the loftier kinds of prose. A large number of expressions of the kind in question occur in the prose passages transcribed in the *Chrestomathie* and, save in the case of numerals, the liaison is always avoided: e.g. in *Par d'obscur(s) et sanglantes révolutions* (p. 57, l. 16), *Ces relations étroite(s) et sacrées* (p. 59, l. 41), *Exception(s) et faveurs* (p. 91, l. 34), *Quelques travaux, conçu(s) et exécutés avec l'ignorance turque* (p. 105, l. 26), *Tout*

cela émeu(t) et charme (p. 117, l. 29), *Une honnête famille cousan(t) ou lisant sous la lampe fidèle* (p. 121, l. 40), *Nous n'en savons pas plus, vou(s) et moi* (p. 129, l. 21). The linking of *émeut et charme* would create a confusion between the verbs and the nouns *émeute et charme* and must, therefore, be avoided. On the other hand, liaisons of this kind are not rare in the *Parlers parisiens*. A majority of the readers, for instance, link in the following cases: *Comprenant que ces vieilles pierres aimaient et pensaient comme elle* (p. 13, l. 5), *Chargés de clochetons, d'aiguilles et de pinacles* (p. 13, l. 18), *L'abside entière s'éveillait et grondait* (p. 15, l. 19), *Les sons, les mots et les formes* (p. 49, l. 1), *Les cadavres préparés et piqués par la main du même collectionneur* (p. 39, l. 13), *Aux mains meurtries et gonflées* (p. 85, l. 13). In two of these six examples, M. Rousselot is the only dissident, in three others he is one of two. The two liaisons in the expression *Les pernecieux et insensés systèmes des sophistes et des athées* (p. 83, l. 7) are made by all the readers.¹ But only one out of five links in *Deux vaillants et consciencieux explorateurs* (p. 55, l. 5), *Ses affaires trempées et frippées* (p. 25, l. 15); and none makes the liaison in *Les arcs-boutant(s) et les contreforts* (p. 15, l. 12), *Dont les effets fuyaient et revenaient de page en page* (p. 39, l. 21), *Ses attaque(s) et ses sarcasmes* (p. 83, l. 15), *Ces allées si verte(s) et si riantes* (p. 85, l. 8). In the second and last of these six examples linking would give the idea too ponderous an expression, while in the first and the fifth the liaison is to be avoided for mere reasons of euphony.

Passing to verse the scale turns quite definitely in favour of the liaison. In most instances the link is made by all or almost all the readers of the *Parlers parisiens*. In the following instances all agree: *Je les reconnus trop, ces pics tristes et sombres* (p. 111, l. 10), *Et les champs et les mers v*

¹ Koschwitz is not sure that Rousselot sounded the [z] of *pernecieux*.

viennent tour à tour Se teindre d'une aurore éternelle et mouvante (p. 145, ll. 1, 2), *Avec le sol natal ils émergent ou plongent* (p. 145, l. 4). All but M. Rousselot link adjective, noun or verb with the following conjunction in *Des voiles . . . changeants et fidèles* (p. 129, l. 5), *De voix et de parfums le bois est enchanté* (p. 125, l. 19), *Les autres dans la nuit s'enfoncent et s'allongent* (p. 145, l. 6). In their verse extracts MM. Jean Passy and Rambeau usually mark this liaison as optional: e.g. in *L'hiver . . . Désolé nos toits et nos champs* (p. 157, l. 12), *Vassaux et vilains* (p. 159, l. 22), *Et suivent de leurs yeux languissants et superbes Le rêve intérieur* (p. 219, ll. 27, 28), *Musculeux et gonflés, L'Enfant sacré les tient* (p. 223, ll. 13, 14), *Lisant bien ou mal ses immondes papiers* (p. 227, l. 25). But even in verse, if the word already ends in a sounded consonant, the authors of the *Chrestomathie* usually carry this consonant over without resuscitating the latent final: e.g. in *Leurs amour(s) et leurs chants* (p. 157, l. 14), *Vous, page(s) et varlets* (p. 161, l. 29), *Nous maudissons ses fer(s) et ses bourreaux* (p. 171, l. 26).

(xiii) Between a conjunction and the word by which it is followed.

The question of liaison can present itself only with regard to the conjunctions *quand* and *mais*. In *et* the *t* is never linked; and all the other conjunctions end in a vowel or a sounded consonant. The linking of *quand*, as we have seen, may be considered obligatory. Hence *mais* alone remains to be discussed. In easy conversation the [z] in *mais* more often than not remains silent even when the conjunction forms a stress-group with a word or words that follow: e.g. *Mais enfin* [mɛ ɔ̃fɛ̃].¹

In the reading of elevated prose and in the recitation of verse its treatment generally depends upon the nature of the contrast that it introduces. If the contrast is striking,

¹ In *Mais oui* liaison is prohibited.

or if the reader wishes to give it peculiar force, *mais* forms a sound-group in itself. The pitch of the voice is then usually raised in uttering the conjunction, which is at the same time more or less stressed. *Mais* is treated in this manner by the authors of the *Chrestomathie* in the following connection: *On y grelottait, sous la vaste capote du soldat, pris de froid jusqu'à la moelle des os. Mais à cette époque, c'était un plaisir* (p. 117, ll. 12-14). The *Parlers parisiens* furnish an instructive example in a passage from Alphonse Daudet's *Tartarin de Tarascon*: *Elles sont cependant bien tentantes ces jolies colinettes tarasconnaïses, . . . et ces beaux raisins muscats gonflés de sucre qui s'échelonnent au bord du Rhône, sont diablement appétissants aussi! Oui, mais il y a Tarascon derrière, et dans le petit monde du poil et de la plume, Tarascon est très mal noté* (p. 3, ll. 15, 16; p. 5, ll. 1-4). Daudet himself and five other readers heighten the contrast by pausing after *mais*, and avoiding the liaison. Seven others carry the [z] over. Professor Paul Passy makes a sound-group out of the words *mais il y a Tarascon derrière*, which he transcribes with the very familiar pronunciation [me j a taraskõ ðerjɛ:r] (*Fr. parl.* p. 13, ll. 14, 15). While fusing *mais* into a longer group he still does not sound the [z]. The treatment of the conjunction in such cases, therefore, depends upon the reader's conception and interpretation of the passage.

Where the contrast is not sufficiently abrupt and surprising to justify this reinforcement of the conjunction, it forms a group with whatever words may follow. The liaison then becomes a matter of style. It will often be neglected in passages of a colloquial character, more rarely, however, in verse and elevated prose. Optional liaisons in the *Chrestomathie* are found in *Cette époque . . . se rattache . . . à la personne et au règne de Charlemagne, mais elle transforme ces souvenirs* (p. 71, l. 31), *On constata bien la continuité de la*

vie nationale . . . mais on ne chercha pas à discerner, etc. (p. 83, l. 8), *Son office n'est pas une sinécure comme leur rang ; mais il comporte des inconvénients aussi graves* (p. 91, l. 14). The [z] is sounded in *La Renaissance n'y fut pas une révolution subite, mais un mouvement continu* (p. 83, l. 4), *Le corbeau . . . Jura . . . mais un peu tard*, etc. (p. 145, l. 21), but not in *L'opposition des nations les unes aux autres est nécessaire pour qu'elles apprennent, non seulement à apprécier les autres, mai(s) à se comprendre elles-mêmes* (p. 65, l. 29), nor in *Roland s'y refuse, par fierté personnelle d'abord et par orgueil de famille, mai(s) aussi par honneur national* (p. 77, l. 33). Koschwitz's readers never all agree in neglecting or avoiding this liaison; nor do they often all concur in making it. They all link, however, in *Mais il s'engage à n'abandonner pas le dessein*, etc. (p. 70, l. 3), *Ils n'osent pas se dire Anglais, mais il se font Bourguignons* (p. 73, l. 2), *Elle ne regardait alors aucune des personnes présentes, mais entièrement retournée vers la vitre, elle semblait*, etc. (p. 27, l. 8), *Il affirme, à sa manière, il est vrai, mais enfin il affirme* (p. 81, l. 17). But M. Rousselot dissents in *Non seulement dans les faits relatés au jour le jour, mais avec tous les sentiments furtifs*, etc. (p. 37, l. 12), and in *Mais il est des nations que Dieu aime* (p. 69, l. 14). An interesting example is found at page 47, line 1: *Mais, au fur et à mesure qu'on s'éloigne de la capitale*, etc. Here all the readers save M. Rousselot link, in spite of the comma. Professor Passy transcribes the same sentence with a pause after *mais* and, therefore, like M. Rousselot, does not sound the [z] (*Fr. parlé*, p. 73, l. 22).

(xiv) Between a relative pronoun other than *dont* (which must always be linked) and the following word.

The question of liaison arises only in connection with the plurals *auxquels, auxquelles, lesquels, lesquelles*. The linking of these pronouns is confined to lofty style, and

rarely takes place even there. It ~~is~~ never made by the authors of the *Chrestomathie*. All five of Koschwitz's readers avoid it in *Des langues . . . dans laquelle(s) aucun mot semblable . . . ne frappera votre oreille* (p. 47, l. 13), and in *Les exécuteurs, auquel(s) on abandonnait . . . les menues dépouilles des suppliciés* (p. 59, l. 18): nor does Professor Passy sound the [z] in his version of the former phrase (*Fr. parlé*, p. 75, l. 10). Three out of five readers link relative and personal pronoun in *Il regrettait alors les bonnes habitudes . . . auxquelles il avait été brusquement arraché* (p. 25, l. 17), but even here MM. Rousselot and Jacob dissent.

(xv) Between the parts of compound locutions.

In plural compound nouns of a fixed form like *des guets-apens*, *des arcs-en-ciel*, *des crocs-en-jambe*, *des chars-à-banc*, *des pots-à-eau*, the [z] is not sounded: [de gɛt apɑ̃] [dez ark ɑ̃ sjɛl] [de krɔk ɑ̃ ʒɑ̃:b] [de ʃaʁ a bɑ̃] [de pɔt a o]. But in new forms created on the same model the determining words have an adjectival force, and liaison may take place as between a noun and an adjective (Rule (i)). Thus in the *Parlers parisiens* all the readers link in *fenêtres à plein cintre* (p. 13, l. 10), *des hommes en blouse* (p. 21, l. 11),¹ and all but MM. Rousselot and Jacob sound the [z] of *noirs* in *Ces pins noirs aux gigantesques ombres* (p. 111, l. 11). But in reading the long compound *Ses mains aux veines saillantes et violettes, aux ongles cassés* (p. 25, l. 13), all five pause after *mains* and avoid the liaison.

The combinations *les uns aux autres*, *les unes aux autres* are best read [lez œ oz o:tʁ] [lez yn oz o:tʁ]: for examples, see the *Chrestomathie*, p. 101, l. 9, and p. 65, l. 16. MM. J. Passy and Rambeau further avoid the liaison in *les tournées aux tournées* (p. 115, l. 36) where the [z] might well be

¹ M. Rousselot appears to have neglected the liaison in a second and more rapid reading.

sounded as it is by three out of five readers in *de sommets en sommets* (*Parl. par.* p. 115, l. 19). Similarly, *d'un bout à l'autre* is transcribed in the *Chrestomathie* (p. 117, l. 3) without liaison, while the [t] is sounded in the same expression by all five of Koschwitz's readers at page 55, line 16 of the *Parlers parisiens*, and by Professor Paul Passy at page 83, line 1 of *Le Français parlé*.

This long array of rules and suggestions leaves a wide field to choice. Linking is, after all, a kind of art. Judgment and taste must be exercised. And that they may be exercised to good purpose these faculties need training. It is inevitable that the learner should make many faults and be often in doubt before he acquires, as a kind of special instinct, the feeling that will enable him to satisfy all requirements. This means careful study; but it is by no means an unattainable ideal. And the student may be encouraged by a knowledge of the fact that in a considerable percentage of the cases that will come under his notice, when he begins to read more or less widely, the opinions of qualified Frenchmen as to the propriety of liaison would be divided. In such cases he can hardly make a really bad choice. But it is only in virtue of a real feeling for the language, which also involves a certain degree of education generally, that he will be able to detect these cases with some assurance when he meets them. While being aware of their existence he must, therefore, hesitate to exaggerate their prevalence.

In training his taste and judgment beyond the range of rule, any one or more of three courses may be adopted. He may, in the first place, appeal to a well-qualified teacher. The latter will have no easy task. Whether he be a Frenchman, or of the student's own nationality, he will need not only to have the gift of taste, but to have devoted special study to the subject before he can give soundly

undogmatic advice. If the ordinary educated Frenchman is consulted in a case of difficulty, he is almost sure to insist on the link being made, not necessarily because he would make it himself, but because he has been constantly warned in his early school-days not to be careless in this matter, and has not closely observed his own practice, or that of his fellow-countrymen. In a similar way ask an educated Englishman whether it is right to sound a final *r*, e.g. in *fire*, *fare*, *more*, and he will very probably answer in the affirmative, though, as a matter of fact, no [r] is heard in the standard English pronunciation of such words. In seeking advice it is, therefore, necessary to remember that the school, and particularly the primary school, has been the home of liaison in France. It is pleasing to note that on this point teaching tends to become less conservative.

A second course, of great value, is the reading of texts in phonetic script. Such texts are, unfortunately, not very numerous. The most valuable for the study of liaison are the *Parlers parisiens* of E. Koschwitz, and the *Chrestomathie française* of Jean Passy and A. Rambeau, from which most of the examples in the present chapter have been taken. To these may be added *Le Français parlé* of Professor Paul Passy. The latter author, having adopted the pronunciation of familiar speech, is, like the authors of the *Chrestomathie*, very sparing with his liaisons. In neither of the latter two works does the omission of a liaison necessarily imply that its use in reading would be improper.¹

¹ The reading of phonetic texts is to be strongly recommended, not only in connection with the subject of this chapter, but for French pronunciation generally. Koschwitz's work, in addition to the possibility of errors in the record, has the disadvantage of being written in a rather complicated system of phonetic notation of the author's own devising, and of recording provincial pronunciations as well as Parisian. The *Chrestomathie* and the *Français parlé* are both transcripts of the

If the student is able to adopt the third course, and pass some time in France, he will need, to choose or make his occasions for hearing with discrimination, he will need to gain admittance into the right kind of society and, therewithal, to have considerable powers of observation, and a keen and quick ear. The materials are not rapidly collected without much effort, and the right deductions cannot be made without some insight. It will be of incalculable advantage to him to have first made a close study of French phonetics.

authors' own pronunciation, and employ the system of the International Phonetic Association.

Other texts in international phonetic script are P. Passy's *Premier livre de lecture*, 4^e éd. Paris, 1899; *Deuxième livre de lecture*, 2^e éd. Paris, 1899; *Histoires pour enfants*, Paris, 1896-9; *Versions populaires du Nouveau Testament*, Paris, 1893-6; *Choix de lectures*, Köthen, 1904; Ch. Halter's *Histoire de France*; V. Partington's *French Songs and Poems*, London, 1903; Felix Franke's *Phrases de tous les jours* (8th ed. Leipzig, Reisland, 1900). The Association publishes a journal '*Le Maître Phonétique*,' edited by Professor Paul Passy (Bourg-la-Reine, Seine). The articles, in various languages, of which French, English and German predominate, are printed in phonetic type.

CHAPTER III

ELISION

IN certain positions in a sound-group certain sounds which are normally heard when the syllable in which they occur is pronounced in isolation drop away or suffer elision. The phenomenon is recognized to some extent by the traditional rules of grammar. We write *l'homme* for *le homme*, *j'ai* for *je ai*, *quelqu'un* for *quelque un*, *presqu'île* for *presque-île*, *entr'acte* for *entre-acte*, *l'âme* for *la âme*, *s'il est* for *si il est*, *ç'aurait été* for *ça aurait été* or *ce aurait été*.¹

A. Elision of [ə] in single syllables.

The only vowel-sound, however, that regularly undergoes elision in this way is the so-called *e* mute: [ə]. A right treatment of the syllables in which this letter occurs is one of the chief marks of a good French pronunciation. It is essentially based on euphony tempered by the need to avoid obscurity, and can generally be set forth in the form of rules, but as, outside a certain range, the demands of euphony are variously interpreted, the elision or non-elision of [ə] may become a matter of feeling and taste.

In discussing this subject it is necessary to distinguish

¹ Strangely enough the elided letters in *s'il est*, *ç'aurait été* are usually sounded in speaking, though not in reading: [si il ɛ] [sa ɔrɛt ɛtɛ] instead of [sil ɛ] [s ɔrɛt ɛtɛ].

three positions in the sound-group: (i) the initial syllable, (ii) the final syllable, and (iii) interior syllables.

(i) *An* [ə] in the initial syllable of a sound-group.

In the first syllable of a sound-group the [ə] is not elided. Hence, when words of which the first syllable contains an [ə] are named individually, and thus form sound-groups in themselves, or when they introduce a larger sound-group, the [ə] must be given its full value: *venir* [vəni:r], *tenir* [təni:r], *lever* [ləve], *demander* [dəmɑ̃'de], *ceci* [səsi], *cerise* [səri:z], *cheval* [ʃəval], *serein* [sərɛ̃], *semelle* [səmɛl], *semaine* [səmɛn], *fenêtre* [fənɛ:tr], *dessus* [dəsy], *relief* [rɛljɛf], *remise* [rəmi:z], *renard* [rənɑ:r], *repas* [rəpɑ].

The only real exceptions are *pelote* [plɔt] and its kindred, *peluche* [plyʃ] and its derivatives, *pelure* [ply:r] and *pelouse* [plu:z]. And of these *pelure* may be pronounced with [ə]: [pəly:r].

The rule applies to the monosyllables containing [ə]: *ce lac* [sə lak], *le sel* [lə sɛl], *se plaire* [sə plɛ:r], *te ranger* [tə rɑ̃:ʒe], *je dis* [ʒə di], *me souvenir* [mə suvni:r], *ne pas croire* [nə pɑ krwa:r], *de rire* [də ri:r], *que voulez-vous* [kə vule vu].

In free and easy conversation certain liberties are frequently taken: *ce n'est pas* may become [snɛpɑ], *ce qui nous manque* [ski nu mɑ̃:k], *ce que tu dis* [skə ty di], *je l'ai dit* [ʒlə di], *je te dis* [ʒtədi], *je crois* [ʒkrwa], *je peux dire* [ʒpø di:r], *je vous assure* [ʒvuz asy:r], *le maître* [lmɛ:tr], *de temps en temps* [d̥tɑ̃z ɑ̃ tɑ̃] [tɑ̃z ɑ̃ tɑ̃], *venez* [vne], *deviner* [dvine], *relève* [rlɛ:v], *secoue* [sku]. These and analogous elisions are common, and may be imitated by the fluent speaker. They should not, however, be generally practised by the student.

Thus, if we except *pelouse*, *peluche*, *pelote* and their derivatives, we arrive at this simple result: In the first syllable of a sound-group, that is, at the beginning of every

sentence and after every pause, the [ə] may always and generally must be retained.

(ii) *An [ə] in the last syllable of a sound-group.*

In this position the [ə] is regularly elided. Hence the last 'e' is not sounded in the following expressions: *il faut le prendre* [il fo l prɑ̃:dr], *il est sur la table* [il ɛ syr la tabl], *la mer est calme* [la mɛ:r ɛ kalm], *devant la fenêtre* [dəvɑ̃ la fnɛ:tr], *ils parlent* [il parl], *ils parlaient* [il parlɛ], *les voiles se gonflent* [le vwal sə gɔ̃:fl], *c'est un dogme* [sɛt œ dɔgm], *voilà un prisme* [vwala œ prism], *une forte somme* [yn fɔrtə sɔm], *une robe élégante* [yn rɔb elegɑ̃:t], *dans la rue* [dɑ̃ la ry]. Expressions like *croyez-le*, *le mot je* are only apparent exceptions; under the stress of the tonic accent the vowel [ə] becomes either [œ] or [ø]: [krwɑje lø] [lə mo ʒø]. When *que* is immediately followed by a parenthesis it may end a sound-group: it is then treated similarly and becomes [kø] or [kœ].

The rule for the elision of the last [ə] in a sound-group is subject to certain optional or occasional exceptions. Thus, in deliberate speech, the [ə] in question may be pronounced lightly when it follows a group of two or more consonants. It is, therefore, not incorrect to sound the final [ə] in *il faut le prendre*, *il est sur la table*, *c'est un prisme*. Again, any mute [ə] may be resuscitated when words are set to music: *vie* may become [viə], *j'aime* [ʒɛ:mə]. Finally, if it were necessary to distinguish pairs of masculine and feminine words such as *donné* and *donnée*, *ami* and *amie*, the pronunciation of which is normally identical, the final [ə] of the feminine might be sounded.

(iii) *An [ə] in an interior syllable of a sound-group.*

It is usually said that [ə] in an interior syllable is elided unless its loss would give rise to a group of three consonants which cannot be readily pronounced together. This statement undoubtedly embodies the main principle, but it is a

quite inadequate guide for the English-speaking student. The latter, producing the French sounds perhaps imperfectly, and being thoroughly accustomed to heavy groups of consonants in his own language, is apt to form wrong ideas as to the consonants that cannot be 'readily pronounced together' in French. To meet this difficulty the easy group has been defined as one in which the last of the three consonants is a liquid or a semi-vowel, that is, one of the sounds [r] [l] [w] [ʏ] [j]. Unfortunately the rule loses in accuracy what it thus gains in definiteness: in its amended form it covers many cases where elision is not permissible, and fails to include many others in which elision regularly takes place. Though the subject presents no great difficulties, it is not simple enough to be treated in a general formula.

The defects of the rule above-mentioned might be made good by framing rules to meet the exceptions. For practical purposes, however, it will be expedient to approach the subject in a simpler manner. The student need scarcely ever adopt the unnatural and tedious practice of looking on to see what consonants follow the vowel. When an [ə] stands between consonants its loss or survival, if it be not merely a matter of rhythm, depends upon the preceding sounds. The elision of [ə] in the body of a sound-group may, therefore, be considered under the following heads:

- (a) When the [ə] follows or precedes a vowel.
- (b) When it follows a single consonant.
- (c) When it follows two or more consonants.

(a) *When the [ə] follows or precedes a vowel.*

In these positions the [ə] is dropped, even in verse: *flageolet* [flazɔlɛ], *geai* [ʒe], *louerai* [lure], *jouerai* [ʒure], *prierai* [prire], *fierai* [fire], *lierai* [lire], *oublierai* [ublire],

entre eux [ǎ'tr ø], *quelque animal* [kɛlk animal], *pauvre homme* [po'vr ɔm].

An [ə] preceding a vowel survives exceptionally :

1. Where an 'h aspirate' intervenes in spelling : e.g. *le héros* [lə ero], *le hublot* [lə yblo], *je hais* [ʒə ɛ].

2. In certain cases where the vowel is a semi-vowel : e.g. *le oui et le non* [lə wi e l nɔ̃].¹

3. In *le* and *de* before a quotation or the name of a letter or figure : e.g. *le 'a'* [lə a], *le 'e'* [lə e], *le un* [lə ɔ̃], *le onze* [lə ɔ̃z]. Elision, however, may take place before the name of a letter : *l' 'a'* [la], *l' 'e'* [le].

4. In the pronoun-object after an imperative, the [ə] usually changing to [œ] or [ø] : e.g. *donnez-le aux pauvres* [dɔne lø o po'vr].

(b) *When the [ə] follows a single consonant-sound.*

An [ə] following a single consonant-sound in the body of a sound-group is regularly elided. In applying this rule care must be taken not to confound 'consonant-sound' with 'consonant-sign.' Thus the [ə] in *commandement* follows the single consonant-sound [d], the *n* merely serving to show that the preceding vowel is nasalized : [kɔmǎ'dmǎ]; the *ch* in *acheter* indicates the single sound [ʃ], hence we elide the [ə] : [aʃte]; the *pp* in *rappeler* stands for a simple [p], and we say [raple]. Double consonant-signs nearly always represent a single sound.²

This rule is subject to certain compulsory and certain optional exceptions which will be mentioned in connection with each class of examples.

1. Examples where the [ə] occurs in a monosyllable :

N'est-ce pas ? [nɛs pa]; *ai-je dit* [ɛ'ʒ di]; *qui se dit* [ki ʒ di]; *loin de la maison* [lwɛ̃ d la me'zɔ̃]; *tout le monde* [tu l mɔ̃:d]; *peu de chose* [pø d ʃo'z]; *il faut le dire* [il fo l

¹ Compare Linking, p. 79.

² See Chap. V. (i), p. 156.

di:r]; *on doit le croire* [ɔ̃ dwa l krwa:r]; *et ainsi de suite* [e ɛ̃'si d̥ sqit]; *le grec et le latin* [lə grɛk e l latɛ̃].

An obligatory exception is found in the pronoun *le* after an imperative: *notez-le bien* [note lə bjɛ̃] or [note lə bjɛ̃].

In deliberate speech, particularly in reading, the [ə] of a monosyllable may be sounded. The *Parlers parisiens* of Koschwitz furnish us with some interesting and instructive illustrations. This work, unfortunately, cannot be consulted at large on the question of elision; first, because in such a delicate matter the risk of error in the record is too great,¹ and, secondly, because the pronunciation of some of the readers is emphatically provincial. But in one instance neither of these objections holds good. 'The pronunciation of Gaston Paris,² who, though born at Avenay, lived at Paris from his earliest infancy, would be universally accepted as a model. And as the transcript of the passage he read was examined and approved by him³ it is sure to represent his pronunciation faithfully. This passage, moreover, being a good average specimen of literary prose, neither familiar nor very elevated in style, is peculiarly adapted for the study of elision. We may, therefore, cite the readings of Gaston Paris with confidence. At the same time we may compare them with those of Professor Paul Passy, who had previously published in *Le Français parlé*, a phonetic transcript of the same passage.⁴

This comparison as regards the elision of the 'e mute' in monosyllables gives the following results:

Gaston Paris sounds and M. Passy elides the italicised 'e mute' in the expressions: *Le dialecte de Paris et de l'Ile de France*; *allez aux environs de Valenciennes*; *on a généralement adopté le français d'école*; *un langage fort*

¹ See Linking, p. 85.

² Pronounce [pa'ris].

³ See *Parlers parisiens*, Intro. xxviii, and pp. 43-55.

⁴ *Le Français parlé*, pp. 72-86.

différent de celui que nous parlons et fort différent de celui qu'on parle dans chacun des autres ; du côté d'Avignon, . . . ou de Pau ; vous le savez ; faisant abstraction pour un moment de l'extension artificielle du parler de Paris ; nous aurons le tableau d'une immense bigarrure ; nous verrons des sons . . . couvrir une certaine région et ne pas pénétrer dans une autre ; mais le fait qui ressort . . . c'est que toutes ces variantes de phonétique, . . . et de vocabulaire n'empêchent pas une unité fondamentale, et que d'un bout de la France à l'autre, etc. ; celui de la commune voisine ; son voisin de droite et son voisin de gauche ; une étoile dont on pourrait de même relier les rayons ; cette loi, c'est que dans une masse linguistique de même origine comme la nôtre, il n'y a réellement pas de dialectes ; il n'y a que des traits linguistiques ; avec le parler de chacun des quatre endroits ; une certaine étendue de terrain ; ou de plusieurs autres traits ; il suit de là que tout le travail qu'on a dépensé, etc. ; ces mots n'ont de sens qu'appliqués à la production ; embarrassé de ranger ; et que d'un bout à l'autre, etc.

Both Gaston Paris and M. Passy elide the [ə] in the following instances : Entre la langue nationale et le parler populaire ; laissant de côté ; dans le territoire restant ; l'extension artificielle du parler de Paris ; dans tout le midi ; dans tout le nord ; dans tout le centre ; d'un bout de la France à l'autre ; un villageois qui ne saurait que le patois de sa commune ; avec un peu plus de difficulté ; et ainsi de suite ; comme on se l'imagine ; tout le travail qu'on a dépensé ; dans l'ensemble des parlers de la France ; des dialectes et ce qu'on a appelé des 'sous-dialectes' ; dès le moyen-âge ; entre le français et le provençal ; avaient plus de faveur que les autres ; entre le provençal et le français ; cette étrange frontière qui de l'ouest à l'est couperait la France.

In only one case does M. Passy sound the [ə] of a

monosyllable which Gaston Paris elides : ces trois coins de métal étranger qui encadrent notre carte linguistique. Here M. Passy apparently reads the words 'de métal étranger' as a distinct sound-group.

The readings of Gaston Paris and M. Paul Passy thus present a striking contrast as regards the elision of the [ə] after a single consonant-sound in monosyllables : the one dispenses with the [ə] in almost every case, the other more often than not retains it. This difference proceeds from a difference in the style of diction. M. Passy, like the authors of the *Chrestomathie*, adopts in his version the pronunciations of familiar conversation, while the diction of Gaston Paris is leisurely and 'correct.' The contrast is referred to by Koschwitz, in his prefatory note to the specimen, in these words : 'M. G. Paris et M. Joret, qui assistait à l'audition, trouvaient également que M. Passy avait donné à son texte figuré un caractère par trop familier. . . . M. Paris qui, même dans la conversation, prononce avec une rare correction, ne s'est permis, dans la lecture, presque aucune des négligences du parler parisien : les *e* sourds ne disparaissaient chez lui que bien à propos, etc.'

The propriety of the elisions made by Gaston Paris is more easily felt than explained. They are such as do not rob the phrase of its leisurely and dignified march. It is instructive to observe that while another careful reader might well elide the [ə] more frequently than Paris, few would retain it where it was dropped by him. Elision should take place even in deliberate diction when the monosyllable forms part of a familiar expression such as *ainsi de suite, tout de suite, tout le monde, peu de chose, jeu de mots, dans le monde, tout le travail, cela se dit, qui ne sait pas, n'est-ce pas ? ai-je dit*. It may also be noted that of all the monosyllables *ne* is the one in which the [ə] is most regularly elided, and *que* the one in which

it is most often retained. This is not the result of hazard, but has its reason in the respective functions of the two words. *Ne* is generally accompanied by *pas*, and that the idea of negation resides rather in the latter particle is shown by the fact that the *ne* is often entirely suppressed in conversation, and that even when it is retained the accent nearly always falls upon the *pas*. *Que*, on the other hand, as conjunction or as relative pronoun, indicates the relation between two sentences, and the elision of the [ə], involving as a rule their combination in a single sound-group, renders the transition from one to the other peculiarly abrupt. Gaston Paris does not elide the [ə] of *que* in a single instance. M. Passy himself retains it in the expression: *Un endroit où il n'entendrait plus que très péniblement l'idiome local*. In *ne . . . que* the *que* is very often preserved intact even in conversation.

2. Examples where the [ə] occurs in the initial syllable of a word :

Mon cheval [mɔ̃ ʃval], *la gelée* [la ʒle], *les leçons* [le lsɔ̃], *la religion* [la rliʒjɔ̃], *la Renaissance* [la rnesɑ̃s], *un secret* [œ skrɛ], *dans lequel* [dɑ̃ lkɛl], *sans retour* [sɑ̃ rtuʁ], *à genoux* [a ʒnu], *en revanche* [ɑ̃ rvɑ̃ʃ], *la semaine* [la smɛn], *il s'y refuse* [il si rfyʔz], *il est reçu* [il ɛ rsy], *nous regardons* [nu rgardɔ̃], *s'en retourner* [sɑ̃ rturne], *nous avons reconnu* [nuz avɔ̃ rkɔ̃ny], *vous avez repris* [vuz ave rpri], *vous venez* [vu vne], *nous tenons* [nu tnɔ̃], *vous menez* [vu mne], *nous devons* [nu dvɔ̃], *dix degrés* [di dgre], *nous serons* [nu srɔ̃], *vous ferez* [vu fre].

This [ə] survives exceptionally :

(a) Before the endings 'consonant + ions [jɔ̃]' and 'consonant + iez [je]': *nous venions* [nu vɛnjɔ̃], *vous veniez* [vu vɛnje]; *nous tenions* [nu tɛnjɔ̃], *vous teniez* [vu tɛnje]; *nous menions* [nu mɛnjɔ̃], *vous meniez* [vu mɛnje]; *nous devions* [nu dəvjɔ̃], *vous deviez* [vu dəvje]; *nous serions* [nu sɛrjɔ̃],

vous seriez [vu sərje]; *nous faisons* [nu fəzjɔ̃], *vous faisiez* [vu fəzje]; *nous ferions* [nu fərjɔ̃], *vous feriez* [vu fərje]; *nous pelions* [nu pəljɔ̃], *vous peliez* [vu pəlje]; à *relier* [a rəlje].

(β) In a few words which would otherwise lose their identity or become obscure: *un benêt* [œ bənɛ], *la bedaine* [la bədɛn], *un bedeau* [œ bədo], *la besace* [la bəzas], *les besicles* [le bəzikl], *au dehors* [o dəɔr], *un denier* [œ dənje], *la femelle* [la fəməl], *un levrier* [œ ləvrie], *la pelade* [la pəlad], *il est penaud* [il ɛ pəno], *il est tenace* [il ɛ tənəs], *pèsér* [pəze] in all its parts and all its derivatives.

The [ə] in an initial syllable after a single consonant in the body of a sound-group may, like the [ə] of a monosyllable, be retained in deliberate speech. A comparison of the pronunciations of Gaston Paris and M. Paul Passy in this respect, in the passage above referred to, gives the following result: Passy elides the [ə] in every case but one, Paris retains it in every case but two. Paris sounds and Passy elides the [ə] in the following: *La France a depuis longtemps une seule langue officielle; langue qui représente notre nationalité; on relève des différences; vous reconnaîtrez; nous remarquerons; le fait qui ressort; loi qui doit renouveler toutes les méthodes; on doit reconnaître; traits qui lui seront communs avec le parler.* Both elide the [ə] in: *Au fur et à mesure; Il nous sera possible.* Both retain it in: *En faisant une vaste chaîne.*

The contrast between the methods of Gaston Paris and Paul Passy is, therefore, no less marked in the treatment of initial [ə] syllables than in that of monosyllables; and it is again Passy's method that is followed in the *Chrestomathie*. The comments made on the treatment of monosyllables apply *mutatis mutandis* in the present case. Only a halting delivery would retain the 'mute e's' in conversation, whereas in reading they may very frequently be preserved. It may be noted that, if Koschwitz's record

is to be trusted, the other four readers never all agreed in sounding the [ə] where it had been elided by M. Passy.

3. Examples where the [ə] stands in an inner syllable of a word :

Complètement [kõ'pletmã], *doucement* [dusmã], *seulement* [soelmã], *rarement* [ra'rmã], *gravement* [gra'vmã], *maintenant* [mẽ'tnã], *enseignement* [ã'sɛɲmã], *effronterie* [ɛfrõ'tri], *boulangerie* [bulã'ʒri], *sellerie* [sɛli], *honnêteté* [õnɛtte], *sainteté* [sẽ'tte], *acheter* [aʃte], *achèterai* [aʃɛtre], *atteler* [atle], *accueillirai* [akœjre], *soutenir* [sutni:r], *soutenez* [sutne], *soutenu* [sutny], *contenir* [kõ'tni:r], *maintenir* [mẽ'tni:r], *convenir* [kõ'vni:r], *provenir* [prõvni:r], *prévenir* [prevni:r], *amener* [amne], *développer* [devlope], *échapperons* [ɛʃaprõ], *trouvera* [truvra], *tirerai* [ti'rre], *comparerez* [kõ'parre], *arriveras* [arivra], *différeront* [diferrõ].

The [ə] in this position must, however, be sounded :

(α) Before the verbal endings 'consonant + ions [jõ]' and 'consonant + iez [je]': *nous convenions* [nu kõ'vənjõ], *vous conveniez* [vu kõ'vənje]; *nous prévenions* [nu prevənjõ], *vous préveniez* [vu prevənje]; *nous amenions* [nuz amənjõ], *vous ameniez* [vuz amənje]; *nous soutenions* [nu sutənjõ], *vous souteniez* [vu sutənje]; *nous appelions* [nuz apəljõ], *vous appeliez* [vuz apəlje]; *nous donnerions* [nu dɔnənjõ], *vous donniez* [vu dɔnənje]; *nous trouverions* [nu truvənjõ], *vous trouveriez* [vu truvənje]¹; *nous accueillerions* [nuz akœjərjõ], *vous accueilleriez* [vuz akœjərje].

This class of exceptions includes a few nouns in *-lier*: e.g. *atelier* [atəlje], *râtelier* [ratəlje], *bachelier* [baʃəlje], *chapelier* [ʃapəlje]. Cf. *cabaretier* [kabartje], and *savetier* [saytje].

(β) In all parts of the verbs *concevoir* [kõ'səvwɑ:r], *décevoir* [desəvwɑ:r], *recevoir* [rəsəvwɑ:r]. If the [ə] were elided

¹ In these persons of the Conditional of verbs of the First Conjugation the [ə] is sometimes elided: the ending then changes to [iõ] [ie], e.g. [truvriõ] [truvrie].

here regressive vocalization¹ would take place, and the identity of the words would be imperilled. The pronunciation with elision, e.g. [kɔ̃'svwa:r], is nevertheless occasionally heard in conversation.

The optional exceptions to the elision of an inner [ə] are few: the [ə] may be resuscitated only in verbs, particularly compound verbal forms in which it is the root vowel of the simple verb: e.g. in *maintenir* and other compounds of *tenir*; in *convenir* and other compounds of *venir*; in *amener* and other compounds of *mener*.

Elsewhere the suppression of the inner [ə] after a single consonant may be regarded as obligatory on all occasions. Pronunciations such as [kɔ̃'plɛtəmɑ̃] [dusəmɑ̃] [sœləmɑ̃] are as distinctly dialectal as the Scotch [wɔ̃rəld] for [wœld] *world*.

4. Examples where the [ə] occurs at the end of a word:

Toute la terre [tut la tɛ:r], *mille deux cents* [mil dø sɑ̃],
une lumière rouge [yn lymjɛ'r ru:ʒ], *elles fondent en larmes* [ɛl
 fɔ̃:dt ɑ̃ larm], *ils peuvent en appeler* [il pœyt ɑ̃n apɛl].

In this position the [ə] is elided on all occasions and without exception. Thus in *l'ardente croix* (*Chrest.* p. 179, l. 29) the [ə] should not be sounded, even in verse, although it counts in the measure, and although its elision creates a group of four consonants: [lardɑ̃:t krwɑ̃].

(c) *When the [ə] follows two or more consonant-sounds.*

An [ə] following a group of consonants in the interior of a sound-group is generally required as a supporting-vowel (*voyelle d'appui*) and must be given its full value whatever may be the nature of the consonant by which it is followed.

1. This rule is without exception when the two consonants belong to different words: *par ce moyen* [par sə mwajɛ̃], *l'art de lire* [la'r də li:r], *pour se sauver* [pur sə so've], *pour secourir* [pur səkuri:r], *pour te dire* [pur tə di:r],

¹ See Assimilation, p. 152.

il nous sert de guide [il nu sɛ'r də gid], *pour venir* [pur vənir], *pour lever* [pur ləve], *peur de rien* [pœ'r də rjɛ̃]. Exceptions do occur occasionally in rapid familiar speech, *trop de cerises*, for example, being pronounced [trɔ̃d sʁi:z], *une petite* [yn ptit], *je le ferai* [ʒəl fre], *il ne sera pas* [in sʁa pa], *elles seront* [ɛl srɔ̃]. The student, however, is recommended not to adopt such abbreviations, but to read [trɔ̃d sɛʁi:z] [yn pətit] [ʒəl fəre] [il nə sʁa pa] [ɛl sərɔ̃].

Hence we may make the helpful generalization that the [ə] of a monosyllable and the [ə] in an initial syllable are never elided when the preceding word ends with a consonant-sound.

2. The rule is again without exception when the consonants form an initial group: *en Bretagne* [ɑ̃ brətaj], *la bretelle* [la brətɛl], *vous prenez* [vu prɛne], *en prenant* [ɑ̃ prənɑ̃], *la première* [la prəmje:r].

3. On the other hand, elision of the [ə] after a group of consonants takes place very commonly, in conversation, in the Future and Conditional tenses of verbs of the First Conjugation, save (α) where the [r] of the termination is followed by [j], that is, in *-erions*, *-eriez*; (β) where the group preceding the [ə] ends in [r] or [l].

Examples: *je garderai* [ʒə gardəre] [ʒə gardre], *tu resteras* [tu rɛstəra] [tu rɛstra], *il forcera* [il fɔrsəra] [il fɔrsra], *nous observerons* [nuz ɔpsɛrvərɔ̃] [nuz ɔpsɛrvrɔ̃], *vous remarquerez* [vu rəmarkəre] [vu rmarkre], *ils accepteront* [ilz akseptərɔ̃] [ilz akseptrɔ̃], *je marcherais* [ʒə marʃərə] [ʒə marʃre], *tu porterais* [ty pɔrtərə] [ty pɔtre], *il verserait* [il vɛrsərə] [il vɛrsre], *ils formeraient* [il fɔrmərə] [il fɔrmre].

The shorter forms are adopted in the *Chrestomathie*, but it is perhaps preferable not to make the elision in reading. Two examples of the kind in question occur in the passage read for Koschwitz by the late Gaston Paris and transcribed independently by M. Paul Passy: *Vous discernerez* (*Parl.*

par. p. 47, l. 10; *Fr. parl.* p. 75, l. 7); *Nous remarquerons* (*Parl. par.* p. 49, l. 11; *Fr. parl.* p. 77, l. 5). Paris sounds the [ə] in both: [vu disɛrnəre] [nu rəmarkərɔ̃]; Passy elides it in both: [vu disɛrnre] [nu rmarkrɔ̃].

In *Nous parlerons* (*Parl. par.* p. 49, l. 2; *Fr. parl.* p. 75, l. 21) and *Il rencontrerait* (*Parl. par.* p. 51, l. 4; *Fr. parl.* p. 77, l. 21), where the groups end in [l] and [r], the [ə] is naturally retained by both. Similarly, even in conversation, we must sound the [ə] in *Nous garderions* [nu gardərjɔ̃], *vous resteriez* [vu rɛstərje], *nous forcerions* [nu fɔrsərjɔ̃], *vous observeriez* [vuz ɔpsɛrvərje].

Allowance being thus made for the verbal forms in which elision may take place in conversation, we may say that the [ə] after a group of consonants in the body of a word must always be sounded. Examples: *abstenir* [apstəni:r], *obtenir* [ɔptəni:r], *apercevoir* [apɛrsəvwair], *entrevoir* [ɑ̃'trəvwair], *entreprendre* [ɑ̃'trəprɑ̃:dr], *autrement* [o'trəmɑ̃], *opiniâtreté* [ɔpinjɑ'trɛtɛ], *contresens* [kɔ'trəsɑ̃:s], *fourberie* [furbəri], *Charlemagne* [ʃarləmaɲ], *appartement* [apartəmɑ̃], *appartenir* [apartəni:r], *parvenir* [parvəni:r], *parvenu* [parvəny], *parlement* [parləmɑ̃], *lestement* [lɛstəmɑ̃], *véritablement* [veritabləmɑ̃], *brusquement* [bryskəmɑ̃], *parchemin* [parʃəmɛ̃], *exactement* [egzaktəmɑ̃], *justement* [ʒystəmɑ̃], *gouvernement* [guvɛrnəmɑ̃], *morseler* [mɔrsələ], *marmelade* [marmələd].

4. If the [ə] stands at the end of a word after a group of consonant-sounds its treatment depends (α) upon the nature of the consonants by which it is preceded, (β) upon the rhythm of the sound-group, and (γ) upon the style of language.

(α) If the group of consonants ends in [k], [r] or [l], and is not [rk] or [rl], the [ə] is sounded: *quelque temps* [kɛlkə tɑ̃], *quelque chose* [kɛlkə ʃo:z], *quelques représentations* [kɛlkə rɛprɛzɑ̃'ta'sjɔ̃], *presque parfait* [prɛskə parfɛ], *jusque-là* [ʒyskə la], *lorsque vous viendrez* [lɔrskə vu vjɛ'dre], *votre*

visite [vɔtrə vizit], *une autre méthode* [yn o'trə metɔd], *par ordre de mérite* [par ɔdrə də merit], *il entre dans la salle* [il ɑ'trə dɑ la sal], *ses propres mots* [se prɔprə mo]; *un cercle plus étendu* [œ sɛrklə plyz etɑ'dy], *la table des matières* [la tablə de matjɛ:r].

When the [ə] is sounded after a group of consonants at the end of a word care must be taken not to exaggerate the value of the syllable. It should be pronounced very lightly, and often becomes scarcely audible. In this way some maintain that the [ə] may be elided after a group ending in [r]. Even Gaston Paris approves of the notation [rəkɔnɛ:tr le limit] = *reconnaître les limites* (*Parl. par.* p. 53, l. 3). (See Elision of Consonants, pp. 141 ff.)

(β) The retention of the [ə] at the end of a word, but in the body of a sound-group, is often required by the rhythm of the phrase which demands that, wherever possible, there shall not be a succession of heavy beats. A syllable ending in a group of consonants necessarily bears either a tonic or a secondary accent; hence if the [ə] were elided after a group of consonants at the end of a word, that word would end with a secondary or principal accent, and if the next syllable bore a tonic accent we should have two accents in succession. This sequence is not unknown in French, but the order 'secondary + weak + strong,' which would be obtained by sounding the [ə], is preferred.¹ Accordingly if the syllable that follows the [ə] is accented the [ə] is preserved. The [ə] syllable, which is lightly pronounced, thus forms a kind of buffer between two heavy accented syllables. Examples: *Il se porte bien* [il sə pɔrtə bjɛ̃], *j'en reste là* [ʒɑ̃ rɛstə la], *il n'existe pas* [il negzistə pa], *ne le cherche pas* [nəl ʃɛʃə pa], *n'importe qui* [nɛ̃'pɔrtə ki], *artiste-peintre* [artistə pɛ̃:tr], *George Sand* [ʒɔʁʒə sɑ̃], *Charles Douze* [ʃarlə du:z], *porte-clefs* [pɔrtə kle], *porte-cartes* [pɔrtə

¹ See Chap. VI. p. 165.

kart], *porte-queue* [pɔrtə kø], *porte-plume* [pɔrtə plym], *garde-fou* [gardə fu], *garde-robe* [gardə rɔb], *garde-chasse* [gardə ʃas], *garde-meubles* [gardə mœbl], *garde-crotte* [gardə krɔt], *il tourne bride* [il turnə brid], *barbe grise* [barbə gri:z], *barbe blanche* [barbə blɑ̃:ʃ], *barbe-bleue* [barbə blø], *volte-face* [vɔltə fas].

Exceptions are heard only in rapid and careless speech: *e.g. tourne-toi* [turn twa], *il ne le cherche pas* [in lə ʃerʃ pa], *il se porte bien* [is pɔrt bjɛ̃].

(γ) Should rhythm alone not forbid elision, the treatment of the medial [ə] at the end of a word, after a group of consonants, becomes generally a matter of style. As in the case of liaison, however, much depends upon the nature of the words: the closer the relation between the word ending in [ə] and the one by which it is followed, the more often the [ə] survives.

We have seen that when an adjective is followed by its noun the relation of the two words is so close that liaison always takes place between them: similarly, if the adjective should end in a group of consonants + [ə] and the noun begin with a consonant the [ə] should not be dropped. Examples: *Ses justes limites* [se ʒystə limit] (*Chrest.* p. 65, l. 19); *de fortes racines* [də fɔrtə rasin] (*Chrest.* p. 87, l. 34); *le superbe soleil d'automne* [lə syperbə sɔləj dɔtɔn] (*Chrest.* p. 117, l. 9); *la vaste capote du soldat* [la vastə kapɔt dy sɔlda] (*Chrest.* p. 117, l. 12); *une vaste tapisserie* [yn vastə tapisri] (*Parl. par.* p. 55, l. 17; *Fr. parl.* p. 83, l. 2); *une vaste chaîne de gens* [yn vastə ʃɛ'n də ʒɑ̃] (*Parl. par.* p. 51, l. 7; *Fr. parl.* p. 77, l. 25); *de tristes pensées* [də tristə pɑ̃'se], *une lourde voiture* [yn lurdə vwaty'r], *une exacte connaissance* [yn egzaktə kɔnɛsɑ̃s].

Adjective and noun are no longer so intimately related to each other when their order is reversed; and in this position elision becomes more common, just as linking becomes more rare. In reading with deliberation, however, the [ə] is still

heard pretty frequently between noun and adjective, particularly if the expression belongs to elevated style. Thus the authors of the *Chrestomathie*, whose elisions are as numerous as their liaisons are few, sound the [ə] in *le scepticisme transcendantal* [lə sɛptisismə trã'sã'dã'tal] (p. 125, l. 35); *le dilettantisme raffiné* [lə dilɛttã'tismə rafinɛ]¹ (p. 125, l. 36); *sous une forme concrète* [suz yn fɔrmə kɔ̃'krɛt] (p. 71, l. 4); *la force brutale* [la fɔrsə brytal] (p. 75, l. 16); *l'organisme primitif* [lɔrganismə primitif] (p. 85, l. 36); *ces haltes grandioses* [sɛ altə grã'djoiz] (p. 57, l. 18); and mark the elision as optional in *cette force mystérieuse* [sɛt fɔrsə misterjøz]¹ (p. 63, l. 6); *la force centrale* [la fɔrsə sã'tral] (p. 61, l. 4); *des sources diverses* [dɛ sursə divɛrs] (p. 63, l. 11); *la garde nationale* [la gardə nasjɔnal] (p. 113, l. 35); as in the following expressions in which the noun is followed by a genitive or a relative clause: *le terme de sa course* [lə tɛrmə dɛ sa kurs] (p. 57, l. 19); *la courbe du siècle* [la kurbə dy sjɛkl] (p. 123, l. 35); *l'organisme d'une nation* [lɔrganismə dyn nã'sjɔ̃] (p. 63, l. 31); *le mécanisme d'un empire* [lə mekanismə dœ̃n ã'piir] (p. 63, l. 32); *le contraste qui existe souvent* [lə kɔ̃'trastə ki egzistə suvũ] (p. 19, l. 24). But they choose to elide the [ə] in *portes cochères* [pɔrt kɔʃɛir] (p. 137, l. 14); *la marche naturelle de ce cours* [la marʃ natyɛl dɛ s kuir] (p. 57, l. 9); *une corde secrète* [yn kɔrd̥ sɛkrɛt̥] (p. 67, l. 6); *une sorte de substitution* [yn sɔrt̥ dɛ sypstitysjɔ̃] (p. 71, l. 37); *une des formes toutes particulières* [yn dɛ fɔrm tut partikyljɛir] (p. 77, l. 2). Gaston Paris and M. Paul Passy both elide in *notre carte linguistique* [nɔtrə kart lɛ̃'gɥistik] (*Parl. parl.* p. 47, l. 18; *Fr. parl.* p. 75, l. 16); but after the necessary survival of the [ə] in *notre* the [ə] in *carte* must, for rhythmic reasons, drop away, much in the same way as a liaison is omitted to avoid the repetition of a sound. In another

¹ The italicized phonetic sign is used in the *Chrestomathie* to indicate an optional sound.

example which occurs in the same passage, viz. *les recueils de textes français et provençaux* (*Parl. par.* p. 55, l. 3; *Fr. parl.* p. 81, l. 14), they adopt diverse courses.

The group [kt], which is more clearly articulated than in English, nearly always requires the supporting-vowel in this position: *acte deux* [aktə dø], *acte religieux* [aktə rɛlijɥø].

Nouns, adjectives and verbs are almost the only kinds of words in which the ending 'group of consonants + [ə]' is found; hence the only other positions in which the question of elision is likely to arise are (i) between subject and predicate, and (ii) between verb and object or adverb.

In the former case elision will be the rule, e.g. in *La carte m'est parvenue* [la kart mɛ parvəny], *La porte reste ouverte* [la pɔrt rest uvert]. Both G. Paris and P. Passy elide in *Le même verbe se prononce*, etc. [lə mɛ'm vɛrb sə prɔnɔ̃s] (*Parl. par.* p. 49, l. 11; *Fr. parl.* p. 77, l. 6). Nor in any one of the five readings did Koschwitz hear the [ə] in *Le christianisme l'avait enrichi* [lə kristjanism lavet ɑ̃'riʃi] (p. 79, l. 5). Between a verb and the word that follows the [ə] is frequently heard in the reading of elevated prose, but more usually dropped in conversation. G. Paris sounds and M. Passy elides the [ə] in *Le paysan parle comme le Parisien* (*Parl. par.* p. 45, l. 16; *Fr. parl.* p. 73, l. 22); *Les parlers populaires se perdent les uns dans les autres* (*Parl. par.* p. 49, l. 21; *Fr. parl.* p. 77, l. 17). They both elide in *Différent de celui qu'on parle dans chacun des autres* (*Parl. par.* p. 47, l. 8; *Fr. parl.* p. 75, l. 4). The authors of the *Chrestomathie* regard elision as optional in *Elle se manifeste par l'amour* (p. 63, l. 31), and in *Le perpétuel devenir dont parlent les philosophes* (p. 123, l. 33), but drop the [ə] unconditionally in *Elle transforme ces souvenirs* (p. 71, l. 31) and in *Il comporte des inconvénients* (p. 91, l. 14).

Compound nouns formed by the junction of a verb and a noun (and not coming under 4 (β)) have a more or less

familiar ring, and are generally heard without the [ə]: *garde-malade* [gard malad], *garde-magasin* [gard magazẽ], *porte-bonheur* [pɔrt bɔnœir], *porte-manteau* [pɔrt mǎ'to], *porte-monnaie* [pɔrt mɔnɛ], *porte-parole* [pɔrt parɔl], *porte-flambeau* [pɔrt flǎ'bo].

Finally, in the locutions *de sorte que*, *parce que*, *à force de*, *n'importe quel* the [ə] is suppressed or retained according to the occasion. It should usually be retained in reading.

B. Elision of [ə] in series of syllables.

The foregoing rules meet the case of a single [ə] syllable in all positions. But we frequently get a series of [ə] syllables in unbroken succession, sometimes as many as eight, very commonly two or three. What happens in such cases? It will be found that if the rules are applied every alternate syllable may be elided (save where the series ends with a word beginning with two consonants and [ə], e.g. *nous ne le prenons pas*). Thus, in *C'est que je ne le veux pas*, the first [ə] drops after a single consonant-sound: *c'est que*=[sɛ k]. The [ə] in *je* is then preceded by two consonants and is retained: *c'est que je*=[sɛ k ʒə]. The third [ə], in *ne*, consequently follows a single consonant and is elided: *c'est que je ne*=[sɛ k ʒə n]. The fourth [ə], in *le*, follows two consonants and is preserved. Hence the complete group is pronounced [sɛ k ʒə n lə vø pa]. Again, if we apply the rules to the phrase *Il faudra que je le tienne*, it will be read [il fodra k ʒə l tjɛn]. These readings, both of which are perfectly good, show that an application of the rules to such cases means a more or less violent reduction in the length of the phrase: in the first, half the particular syllables are elided; in the second, two-thirds. Such extreme abbreviations are compatible only with rapid familiar utterance. Hence the following conclusion: The rules for the elision of [ə] may be strictly

and universally applied to series of syllables only in quick, colloquial speech. From this we may further infer that although in deliberate speech no elision is ever made that would break the rules, the [ə] is sometimes preserved when the rules would have sanctioned its elision.

I. *Series of two [ə] syllables.*

(a) Certain very common pairs of [ə] syllables must always be treated in the same way. When a word which ends with a single consonant-sound plus [ə] is immediately followed by an [ə] syllable of any kind (*i.e.* a monosyllable or the first syllable of a longer word), the first is invariably elided and the second invariably sounded. This is so because, by the rule for the elision of [ə] after a single consonant-sound (Rule A (iii) (b) 4, p. 125), the [ə] is invariably dropped, in those circumstances, at the end of a word; the second [ə] being then always preceded by two sounded consonants, must be preserved.

Examples: *Une petite rivière* [yn pətɪt rɪvʒɛr], *il arrive demain* [il ari'v dəmɛ̃], *elle se lève* [ɛl sə lɛ:v].

(b) We may next take pairs like those in *faibles ressources, les membres de ma famille*, where the first [ə] must be sounded (Rule A (iii) (c) 4 (a), p. 127). In deliberate and careful speech the second [ə] will usually be sounded as well as the first: [fɛblə rəsurs] [lə mɑ̃'brə də ma fami:j]. Both Paris and Passy retain the second [ə] in *un certain nombre de traits* [œ sɛrtɛ̃ nɑ̃'brə də trɛ] (*Parl. par.* p. 51, l. 21; *Fr. parlé*, p. 79, l. 15). On other occasions we may drop the second [ə] and say [fɛblə rsurs] [lə mɑ̃'brə d ma fami:j]. Paris and Passy both drop it in *l'opposition entre le provençal et le français* [lɔpozisjɔ̃ ɑ̃'trə l prɔvɑ̃'sal ɛ l frɑ̃'sɛ] (*Parl. par.* p. 53, l. 20; *Fr. parl.* p. 81, l. 11), though three of the other four of Koschwitz's readers appear to have sounded the [ə] here too. In hasty familiar intercourse a third method of treating such pairs of [ə] syllables

is usually adopted: the first [ə] is dropped and carries with it the preceding [r] or [l]: [le mǝ'b də ma fami:j] [ǝ sɛrtɛ nǝ'b də trɛ].¹

(c) In pairs of the kind found in *de sorte que, à force de, les formes de la vie*, the elision or non-elision of the first [ə] becomes a matter of style (Rule A (iii) (c) 4 (γ) p. 129), but, whatever its fate may be, the second [ə] is always sounded. On a ceremonious occasion one will say [də sɔrtə kə] [a fɔrsə də] [le fɔrmə də la vi], but in ordinary circumstances [də sɔrt kə] [a fɔrs də] [le fɔrm də la vi].

(d) We may next consider cases in which a monosyllable is followed by a longer word beginning with an [ə] syllable: *le regard, se lever, te demander, je relève, de tenir, de redire, tu me reçois, ne reconnaissez-vous pas?*

Supposing the first [ə] has to be retained (and it has to be when it begins a sound-group and when the preceding word ends with a sounded consonant (Rules A (i) p. 115, and A (iii) (c) 1, p. 125)), the second is dropped more or less regularly in conversation, but is frequently retained in reading: *pour le regarder* [pur lə rgarde] [pur lə rɛgarde]; *pour se lever* [pur sə lve] [pur sə lɔve]; *pour te demander* [pur tɔ dmǝ'de] [pur tɔ dɛmǝ'de]; *je refuse* [ʒə rfy:z] [ʒə rɛfy:z]; *ne reconnaissez-vous pas* [nə rkɔnɛsə vu pɑ] [nə rɛkɔnɛsə vu pɑ]. Where the initial syllable of the second word is one of those which are saved by a group of consonants, or exceptionally retained as a mark of identity (Rules A (iii) (c) 2, p. 126; A (iii) (b) 2, p. 122), both [ə] syllables must be sounded: *avec le premier* [avɛk lə prɛmjɛ], *pour le peser* [pur lə pɛzɛ].

Suppose next that the monosyllable in a pair of [ə] syllables of the kind under discussion follows a vowel, as in *à le regarder, en se levant, qui me demande, si je refuse*. The

¹ For the elision of consonants see pp. 141 ff.

first [ə] being preceded by a single consonant is now liable to be elided (Rule A (iii) (b) 1, p. 118). A comparison of the forms [a l rəgarde] and [a lə rgarde], [ã s ləvã] and [ã sə lvã], [ki m dəməĩ:d] and [ki mə dmĩ:d], [si ʒ rəfy:z] and [si ʒə rfy:z] shows that the second pronunciation, in which elision is delayed till the second syllable, has a more deliberate rhythm. By a strict application of the rules (A (iii) (b) 1 and (c) 1, pp. 118, 125), the first syllable would be elided and the second retained: this course is sometimes followed in rapid familiar speech. But delayed elision—retention of the first and elision of the second syllable—is generally preferable. A special case, however, must be made of pairs beginning with *ne*: *nous ne devons pas, vous ne refusez pas*. With these the normal rules are strictly applied even in careful speech: [nu n dəvõ pɑ] [vu n rəfy:ze pɑ]. In ordinary circumstances the negative is felt to be sufficiently emphasized by the second particle. In very deliberate diction both syllables may be sounded: [a lə rəgarde] [ã sə ləvã] [ki mə dəməĩ:d] [si ʒə rəfy:z] [nu nə dəvõ pɑ].

(e) The only other case in which series of two [ə] syllables in separate words are found is when two [ə] monosyllables follow each other in immediate succession: *je me souviens, il me le dit, de me battre, je le vois, je ne crois pas, ce ne sont pas mes livres*.

If the first [ə] is necessarily sounded (and it must not be elided if it begins a sound-group or follows two consonants: Rules A (i) p. 115 and A (iii) (c) 1, p. 125) the second is dropped regularly in conversation, frequently even in careful speech: [ʒə m suvjẽ] [il mə l di] [də m batr] [ʒə l vwa] [ʒə n krwɑ pɑ] [sə n sɔ̃ pɑ me li:vʀ]. A deliberate reader, however, will occasionally retain both: [ʒə mə suvjẽ] [il mə lə di].

The pair *ce que* forms an exception to the general rule

for pairs of [ə] monosyllables; the second syllable being invariably sounded: *par ce que* [par sə kə], *pour ce que* [pur sə kə]. Save in these two locutions, *ce que* after a consonant or at the head of a phrase is not seldom pronounced [skə] in quick, familiar speech, notwithstanding the general rules: *Ce que vous dites* [skə vu dit] instead of the more correct [sə kə vu dit].

When pairs of monosyllables are preceded by a vowel, 'delayed elision' is generally more appropriate in deliberate speech, and even both syllables may occasionally be retained: *Il faut que je fasse* will be pronounced [il fo k ʒə fas]¹ or [il fo kə ʒ fas], *Quand je me souviens* [kɑ̃ ʒ mə suvjɛ̃] or [kɑ̃ ʒə m suvjɛ̃], *Qui me le dit* [ki m lə di] or [ki mə l di] according to the occasion. Gaston Paris sounds both [ə]'s in *Excepter de ce jugement*: [ɛksɛpte də sə ʒy'ʒmɑ̃] (*Parl. par.* p. 53, l. 12); M. Passy elides the second: [ɛksɛpte də ʒy'ʒmɑ̃] (*Fr. parl.* p. 81, l. 1). Koschwitz records that three readers elided the first [ə] and sounded the second: [ɛksɛpte ɔ̃ sə ʒy'ʒmɑ̃]. Delayed elision may be regarded as the rule when *ne* is the second of the pair: *Si ce ne sont pas mes livres* [si sə n sɑ̃ pɑ me livr]. In *Si ce que vous me dites*, on the other hand, one must say [si s kə] or [si sə kə].

(f) Finally we may have pairs of [ə] syllables in one and the same word: e.g. in *rejeter*, *mousqueterie*.

When both of such syllables occur in the interior of a word the ordinary rules (A (iii) (b) 3 and (c) 3, pp. 124, 126) are applied: *mousqueterie* [muskətri], *parqueterie* [parkətri], *marqueterie* [markətri]. In these and similar words, however, the first [ə] frequently becomes [ɛ]: [muskətri] [parkətri] [markətri]. In *papeterie* both [ə]'s may be elided in spite of the rules: [paptri] or [papetri]: in *échevelé* and *ensevelir* elision is usually delayed: [eʃəvle], [ɑ̃'səvli:r].

¹ The pronunciation [i fo k ʒə fas] is not uncommon in careless speech. On elision of consonants see p. 141.

More common are words of which the first two syllables contain an [ə]. When such a word begins a sound-group or follows a consonant the first [ə] necessarily survives (Rules A (i) p. 115 and A (iii) (c) 1, p. 125): the second is dropped regularly in conversation and very often even in reading. Examples: *redemander* [rədmã'de], *devenir* [dəvni:r], *revenir* [rəvni:r], *retenir* [rətni:r], *relever* [rəlvə], *rejeter* [rəʒtə], *ressemer* [rəsme] and kindred nouns and adjectives, such as *revenu* [rəvny], *retenu* [rətny], *relevage* [rəlvaiʒ], *rejeton* [rəʒtō].¹

On the other hand, the verbs *redevoir*, *repeser*, *recevoir*, *refaisant*, in all parts in which these two syllables occur, generally retain the second [ə] under pain of losing their identity: [rədəvwa:r] [rəpəze] [rəsəvwa:r] [rəfəzã]. Kindred nouns and adjectives, however, having but one form, run no such risk and, therefore, drop the second [ə]: *redevance* [rədvã:s], *redevancier* [rədvã'sje], *receveur* [rəʃvœ:r], *recevable* [rəʃvabl].

But how are words beginning with two [ə] syllables treated when they follow a vowel-sound and the elision of the first [ə] becomes possible (Rule A (iii) (b) 2, p. 122)? All the nouns and adjectives belonging to this class have a fixed form and remain intact, that is, they retain their first syllable and lose the second: *un rejeton* [œ rəʒtō], *des revenus* [de rəvny], *être en retenu* [ɛ'tr œ rətny], *un receveur* [œ rəʃvœ:r]. Those verbs which cannot lose the second syllable without forfeiting their individuality may drop the first in conversation: *il voulait recevoir* [il vule rəsəvwa:r], *en refaisant* [œ rəfəzã], *nous repesons* [nu rpəzō]. Finally, verbs which when isolated drop the second syllable generally retain the same form even when, being preceded by a vowel, the first

¹ Those parts of the verbs in which the second [ə] is followed by the ending 'consonant + -ions' or 'consonant + -iez' form exceptions (Rule A (iii) (b) 3, p. 124): *devenions* [dəvəniõ], *relevez* [rəlvəje].

could be elided: *je l'ai redemandé* [ʒə le rədmɑ̃'de], *en rejetant* [ɑ̃ rəʒtɑ̃], *nous relevons* [nu rəlvɑ̃]. In hasty, careless speech these forms are occasionally disturbed: *en revenant* being pronounced [ɑ̃ rvənɑ̃] in place of the more correct [ɑ̃ rəvnɑ̃], *vous retenez* [vu rtəne] in place of [vu rətne].

II. Series of three [ə] syllables.

These are governed by the same principles as series of two, and may be treated more summarily. It will be found that two can never be elided in succession.

(a) When the first of a series of three is necessarily elided by the general rules, the remaining two are treated precisely in the same way as a pair of which the first must be sounded. *La marche naturelle de ce cours* (*Chrest.* p. 57, l. 9) is transcribed [la marʃ natyʁɛl də s kuʁ] in accordance with the first part of I. (e) in which the treatment of two monosyllables of which the first must survive is explained. But the suppression of the third [ə] is not obligatory. Similarly *Je jure de le faire* is usually pronounced [ʒə ʒy'r də l fɛʁ].

In pursuance of the first part of I. (d), the third of the series will again, as a rule, be elided in *La tempête le secoue* [la tɑ̃'pɛt lə sku], *Il décide de remonter* [il desid də rmɑ̃'te]. We arrive at the same result, under the first part of I. (f), in such series as those in *Il désire revenir* [il dezi'r rəvni:r] and *Une redevance* [yn rədɔ̃vɑ̃s].

(b) When the first of a series of three [ə] syllables is necessarily sounded, the remaining two are governed by the rules for pairs of which the first is liable to elision. In a very few cases the trio belong to the first three syllables of a word formed by the addition of the iterative particle *re* to a word beginning with two [ə] syllables; the word retains its previous ordinary form (I. (f)), that is, the second [ə] of the three, though now preceded by a single consonant, is not elided: *redevenir* [rədəvni:r]. *Ressembler* [rəsəmle] and

its noun *ressemelage* [rəsəmla:ʒ] are treated in the same way, although they exist only in the compound forms. As a consequence of this rule all three syllables survive in the parts *redevenions* [rədəvənʝɔ̃], *redeveniez* [rədəvənje]. Three such syllables never occur in the interior of a word.

Contre le secret in deliberate speech is pronounced [kõ'trə lə skrɛ] with delayed elision in pursuance of the second part of I. (d). In hastier speech we may say [kõ'trə l səkrɛ].

Pour se relever is usually read [pur sə rəlvɛ] (I. (f), *ad fin.*), *pour te le reprendre* [pur tə lə rprɑ̃:dr] (I. (d), *ad fin.*), *pour que je le fasse* [pur kə ʒə l fas] (I. (e), *ad fin.*).

(c) Where the second of the series of three [ə] syllables must be pronounced, as in *de sorte que le soir*, etc., the third is frequently elided: [də sɔrt kə l swa:ɪr] or [də sɔrtə kə l swaɪr]. An example is found in the passage read for Koschwitz by the late Gaston Paris: *De telle sorte que le parler d'un endroit contiendra*, etc. (*Parl. par.* p. 51, l. 19). Here Paris reads [sɔrtə kə lə parle], preserving all three 'e mutes'; but M. Passy elides the first and the third: [sɔrt kə l parle] (*Fr. parl.* p. 79, l. 12).

(d) Where the first of a series of three [ə] syllables might be elided, delayed elision is the rule in deliberate speech, as in the case of pairs (I. (d) and I. (e) *ad fin.*). The first of the three then surviving, two courses become possible in the treatment of the remaining pair. We may let them follow the ordinary rules and elide the first: *Il faut que je le fasse* [il fo kə ʒ lə fas]; or we may again delay the elision and drop the third: [il fo kə ʒə l fas]. The rhythm of the latter reading, in which elision is doubly delayed, is the more reposeful. Hence while in quick, familiar speech the first and the third [ə]'s are elided: [il fo k ʒɛ l fas], it will be either the second or the third, and generally the third, that drops out in deliberate utterance. Further examples: *Il faudra que je le tienne* [il fodra k ʒə l tjɛn] [il fodra kə ʒ

lə tʃən] [il fodra kə ʒə l tʃən]; *Le temps de te revoir* [lə tã d tə rvwa:r] [lə tã də t rəvwa:r] [lə tã də tə rvwa:r]; *Vous me retenez* [vu m rətne] [vu mə rtəne] [vu mə rətne].

III. *Longer series of [ə] syllables.*

It is unnecessary to discuss in detail longer series of [ə] syllables. They are comparatively rare, and will present no difficulty to the student who is familiar with the treatment of series of two and three. The same principles are applied. The doubly-delayed elision, of which we have had examples in series of three [ə] syllables, is rarely exceeded in longer series, and two [ə] syllables cannot be dropped in succession without breaking the rules: in other words, seldom more than two [ə] syllables survive in succession, and two can never perish in succession. The following are examples of series ranging from four to eight syllables, with the pronunciations which should usually be adopted by the learner: *Je te le demande* [ʒə tə l dəmã:d], *Je ne le demande pas* [ʒe n lə dmã:d pə] or [ʒə nə l dəmã:d pə], *Ce que je demande* [sə kə ʒ dəmã:d], *Je ne veux que ce que je vous ai dit* [ʒe n vø kə s kə ʒ vuz e di] or [kə sə k ʒə vuz e di], *Je te le redemande* [ʒə tə l rədmã:d], *Je ne te le redemande pas* [ʒə n tə l rədmã:d pə], *Est-ce que je ne te le redemande pas?* [ɛs kə ʒə n tə l rədmã:d pə].

C. *Elision of other Vowels.*

Other vowels than [ə] are occasionally elided in vulgar or overcareless speech: *voilà* is pronounced [vla] instead of [vwala]; *cet homme, cette année* [st ɔm] [st ane] instead of [sɛt ɔm] [sɛt ane]; *peut-être* [ptɛ:t] instead of [pøtɛ:tr]; and the semi-vowel is dropped in *puis*: [pi] for [pɥi]. But such pronunciations should not be imitated by the student, even in familiar intercourse. Less objectionable is the elision of [a] in *extraordinaire*: [ɛkstrɔrdine:r] for [ɛkstra-ɔrdine:r]; it is very common in conversation, but more often

avoided in reading. *Août* is pronounced [au] [u] [ut]. Here the elision of the [a] is perhaps to be recommended; but in the verb *aoutter* the [a] is regularly sounded: [aute]. *Caen* is always [kǎ]; *Saône* is always [so:n]. But *taon*, *faon*, *paon* should be pronounced [tǎ] [fǎ] [pǎ].

D. Elision of Consonants.

The consonants that suffer elision are [r] [l] and [k]. The liquids, [r] and [l], are dropped when they end a final group of consonants, and they carry with them the supporting-vowel [ə]. Thus *pauvre petit* [po:vʀə pəti] becomes [po'ʏ pəti], *autre chose* [o'trə ʃo:z] becomes [o't ʃo:z], *maître d'hôtel* [mɛ'trə dɔtɛl] becomes [mɛ'tʏ dɔtɛl], *il me semble que oui* [il mɛ sǎ'blɛ kə wi] is reduced to [il mɛ sǎ'ɓ kə wi], [mɛ sǎ'ɓ k wi], *le peuple de Paris* [lə pœplɛ də pa'ri] to [lə pœɥ də pa'ri]. The elision of [r] and [l] is not confined to such cases. The [r] is dropped in *parce que* [parsə kə], which then becomes [paskə], and sometimes even when it stands alone at the end of a word: *sur le dos* [syr lə do] is shortened to [syl do], and words like *art* [air] and *soir* [swair] are pronounced [a:] and [swa:]. The [l] is dropped in *il* when followed by another consonant, and, if the next syllable contains an [ə], elision takes place: *il me semble que oui* [im sǎ'ɓ k wi], *il ne faut pas* [in fo pa], *il se moque* [is mɔk], *il se bat* [iʃ ba]. The [l] again falls away from *quelque* and its compounds, with the result that, a single consonant alone remaining, elision of the following [ə] becomes necessary: *quelquefois* is pronounced [kɛk fwa] instead of [kɛlkə fwa], *quelque chose* [kɛk ʃo:z] instead of [kɛlkə ʃo:z], *quelqu'un* [kɛkœ] instead of [kɛlkœ], *quelques-uns* [kɛgzœ] instead of [kɛlkəzœ], *quelques jours* [kɛk ʒu:r] instead of [kɛlkə ʒu:r].

Elision of [k] occurs only in *Qu'est-ce que tu dis?* [kɛs kə ty di] which becomes [kɛs ty di], and in the prefix *ex* when

followed by a consonant: *e.g.* *exprès* [ɛksprɛ] becomes [ɛsprɛ], *expliquer* [ɛksplike] becomes [ɛsplike]. But no elision takes place in words like *exagérer* [egzazere], *exotique* [egzɔtik], in which the root of the word begins with a vowel.

The elision of [k] generally, that of [r] when it stands alone, and that of [l] in *quelque* and cognate words are still vulgarisms to be avoided by the student on all occasions. But the [r] and [l] at the end of a final group, the [r] in *parce que* and the [l] in *il* before a consonant are very commonly, though as a rule unconsciously, dropped in conversation, even by the educated. These abbreviations, however, do not cease to be negligences of speech. The learner will do well not to adopt them voluntarily, even in familiar intercourse; they are tolerable only when the delivery is so fluent that they escape notice. On the other hand, not even the most fluent diction can make them commendable in reading.¹ It was doubtless these licences of speech that M. l'abbé Rousselot had in mind when he wrote: 'Il y a des négligences qui passent inaperçues dans une conversation rapide, mais qui choqueraient dans une lecture lente ou une prononciation bien soignée. Nous les déconseillerons aussi. Si l'étranger parle vite, et s'il les reproduit à son insu par suite du seul mouvement organique, il se trouve dans les mêmes conditions que le Français et personne ne le remarquera. Mais si au contraire, et c'est le cas le plus habituel, la prononciation est lente et quelque peu embarrassée, l'étranger qui en émaille son discours est tout à fait ridicule' (*Précis de Pron. fr.* p. 12).

¹ It is to be regretted that the elision of [l] in *il* is so often made in the *Chrestomathie*. However fluently the student may read, he is recommended to pronounce the consonant. This will sometimes necessitate the restoration of an [ə]: *il ne suffit pas* which is transcribed [i n syfi pa] at page 65, line 40 should, for instance, be read [il nə syfi pa].

E. Elision in Verse.

The reading of French verse presents special difficulties owing to the fact that the measure depends upon the number of syllables, and not upon the number of accents, in the line. If elisions were made as regularly as in conversation, verse would often enough be transformed into something very like prose. If, on the other hand, every [ə] were sounded, the language would sometimes cease to be French. It is, therefore, customary to dismiss the subject with two very vague, though very safe, recommendations: sound more of these syllables than in prose, but do not sound them all. This may be sufficient for the Frenchman, but for the English-speaking student, especially if he has not had the opportunity of hearing French verse well read, it amounts to little less than a challenge to read French verse correctly if he can. Such counsel wrongly postulates that the foreigner has the Frenchman's instinctive feeling for the propriety or impropriety of elision. It is true that much must always be left to personal taste, and that outside a certain range the taste of well-educated Frenchmen often dictates diverse courses in reading verse; but just for that reason one can give the English-speaking student guidance that will make it almost impossible for him to read verse in a way that would necessarily be condemned as incorrect in the matter of elision. An attempt to supply this guidance is made in the following suggestions:

I. In the first place, the really mute *e* may always be elided in verse. By the 'really mute *e*' is meant the *e* which is invariably elided in prose. This *e* can be easily recognized; it is found in four positions: (i) before a vowel, as in *l'astre échevelé* [lastr eʃəvle]; (ii) after a vowel, as in *ils fuient* [il fɥi], *ils étaient* [ilz etɛ]; (iii) at the end of a word after a single consonant-sound, as in *belle voix* [bel vwa], *l'ardente croix* [lardɑ̃t krwa], *chaque jour* [ʃak zuʁ];

(iv) after a single consonant-sound in the interior of a word in which it is never heard in prose, e.g. *matelot* [matlo]; whereas *se relevant* may be read [sə rələvɑ̃].

When the *e* mute stands between consonants, as in the third and fourth positions, it counts in the measure, and some readers maintain that it must not be elided. Careful attention will, however, show that even these readers themselves do not as a rule pronounce the [ə]. They merely suggest its existence, either by lengthening the preceding consonant if it be a fricative, or by articulating it with a clear explosion if it be a stop.

II. Whenever [ə] must be heard in prose, it must be heard in verse. If we except Futures and Conditionals of verbs, and the position at the end of a word, the rule may be stated thus: In the interior of a sound-group, after any two or more sounded consonants, the [ə] must be pronounced. Examples: *tristement* [tristəmɑ̃], *fourberie* [furbəri], *marquait* [markətɛ], *sur le trône* [syr lə trɔ̃n], *avec le printemps* [avɛk lə prɛ̃'tɑ̃].

Even in the Futures and Conditionals the [ə] after any two consonants may always be sounded in verse: *fermera* [fɛrməra], *bercera* [bɛsəra].

Between words in a sound-group the [ə] after a group of consonants must always be heard if the last of the group is [r] or [l] (unless the group is [rl]): *pauvre soldat* [po'vrə solda], *noble fille* [nɔblə fi:j].

III. The only isolated [ə] syllables the elision of which depends upon taste and is not covered by the preceding definite rules are (i) the [ə] at the end of a word, after consonant-groups other than those ending in [r] or [l]; (ii) the [ə] of a monosyllable which follows a vowel; and (iii) the [ə] in the first syllable of a longer word, when that word begins with a single consonant and follows a vowel-sound.

Those of the first class are nearly always sounded, and the

student will probably not offend good taste if he makes it a rule to pronounce them on all occasions. He must, however, bear in mind that the end of a line is generally the end of a sound-group and, therefore, not within the rule.

For the treatment of *e* mutes of the second and third classes (*i.e.* in monosyllables and initial syllables) no mechanical rule can be framed. They are certainly sounded more often than not: but one can seldom say that they must be sounded. The monosyllable which most seldom undergoes elision is *que*, and the student will probably do well not to elide the [ə] in this word. Perhaps *de* and *ne* are the monosyllables which most readily lose their vowels, as in the lines:

C'est que si je cherchais du bout de mon épée . . . [sɛ kə si ʒə
ʃɛʁʃɛ dy bu d mɔ̃n epe] (*Parl. par.* p. 111, l. 19);

Et moi, qu'avait brisé cet arrêt de la tombe . . . [e mwa,
kavɛ briˈze sɛt aʁɛ d la tɔ̃b] (*ib.* p. 115, l. 21);

Un moment, je voulus au fond de ces retraites

M'ensevelir . . . [œ mɔ̃mɑ̃, ʒə vulyz o fɔ̃ d sɛ rɛtrɛt
mɑ̃'sɛvɛliːr] (*ib.* p. 117, ll. 1, 2);

J'as de pardon, jamais ? [pɑ d pɑrdɔ̃, 'ʒamɛ]

(*ib.* p. 115, l. 18);

La fleur

Qui ne s'est point épanouie [la flœːr ki n sɛ pwẽˈt epanwi]
(*Chrest.* p. 197, ll. 1, 2).

IV. Series of [ə] syllables must be treated at least as generously as in the most deliberate prose. Even three or four may occasionally be heard in succession. Four out of five of Koschwitz's readers are said to have sounded all four *e* mutes in *Quand je me relevai* [kɑ̃ ʒə mɛ rɛləve] (p. 115, l. 23), and three out of five are said to have sounded all three in *Je relevai la tête* [ʒə rɛləve la tɛt] (p. 115, l. 9). On the other hand, four out of five elided the second [ə] in *Mais je me rappelai, mon père, vos avis* [mɛ ʒə m raple, mɔ̃ pɛːr, voz avi] (p. 116, l. 3).

V. No other elisions should be made in serious verse.

CHAPTER IV

ASSIMILATION

ASSIMILATION may be described as the attraction of one speech-sound to another standing in its neighbourhood, whereby the attracted sound either acquires characteristics belonging to the other, or loses characteristics peculiar to itself. It is the complete assimilation of [d] to [t] that gave rise in Latin to the form *attendere* in place of the older *adtendere*, the partial assimilation of [n] to [p] that led to the substitution of *implicare* for the original *inplicare*. In such cases, and they might be multiplied by the score, the phenomenon has been sanctioned by orthography and is of interest from a historical point of view. But we have to note how it is manifested at the present day in spite of traditional spelling.

In French and English, consonants are more liable to assimilation than vowels, and assimilation between consonants consists, in its simplest and commonest form, in the addition or subtraction of the element that has been called *voice*. Thus the voiceless [s] of our word *serve* [sɜ:v] becomes voiced [z] in *observe* [əbzɜ:v] under the influence of the preceding voiced consonant [b]. The English final *s* is sounded [s] or [z] according as it follows a voiceless or a voiced consonant: compare *keeps* [ki:ps], *picks* [piks], *bits* [bits] with *cabs* [kæbz], *pigs* [pigz], *bids* [bidz]. Similarly, the *d*, which is voiced in *flagged*

[flægd], *stabbed* [stæbd], is reduced to its voiceless counterpart in *picked* [pɪkt], *tapped* [tæpt]. At the same time it is just as easy to quote instances in which no assimilation takes place: the voiceless [s] is preserved in *obsolete* [ˈɒbsəliːt], *subsist* [sʌbsɪst]; the [d] remains voiced in *misdeal* [mɪsdiːl]. Assimilation of another kind takes place in the word *month*: the [n] immediately preceding [θ] is attracted by that sound away from its normal position; that is, instead of being articulated with the tip of the tongue against the upper front gums, it is produced with the tongue against the teeth. In the hasty pronunciation of *I can go* the [n] is attracted in the opposite direction by the [k] and the [g] and becomes [ŋ]: [aɪ kən ɡoʊ] [aɪ kŋ ɡoʊ].

In French, assimilation always consists in the loss of voice (devocalization) or the acquisition of voice in its pure (vocalization) or nasalized form (nasalization).¹ It is constant and regular in its operation, admitting of no such variations and exceptions as are found in English. It takes place only between consonants, and only between consonants² that are in juxtaposition.³ Its sphere of

¹ Assimilation of the kind that takes place in *month*, *ninth*, *I can go* is not absolutely unknown in French: e.g. *une petite*, in very familiar and hasty speech, may become [ymtit]. But, while the English assimilations are so constant that they must be regarded as correct, the French are exceptional and perhaps vulgar. A somewhat similar and regular case of assimilation is, however, found in the displacement of the explosives, particularly [k] and [g], in favour of the vowel of the syllable. These changes have already been discussed in treating the individual sounds.

² Exceptional cases of vowel-assimilation are (i) the nasalization of a pure vowel under the influence of a following nasal consonant, as when *maman* [mamɑ̃] becomes [mɑ̃mɑ̃]; (ii) the occasional attraction of a back-vowel by a front-vowel, as when *joli* [ʒoli] is pronounced [ʒœli]. Such assimilations are not to be imitated.

³ Phonetically, not necessarily in spelling: e.g. the [v] and [t] in *savetier* are in phonetic juxtaposition because the intervening *e* is an idle sign: [səvtje].

influence is the sound-group, that is, both consonants need not be in the same word, the final of one word being subject to assimilation by the initial of the word following. Assimilation as a rule increases in proportion with the rapidity of utterance. It is less common in verse than in familiar prose because elisions are there less frequent, but even there it is perfectly good and proper in its place. It can be avoided in very slow and very careful enunciation, but in some cases its avoidance would be so unnatural as to betray the foreigner; and in others it would amount to absolute mispronunciation.

The phenomenon may be considered, in accordance with its results, under three heads: (i) Devocalization, (ii) Vocalization, (iii) Nasalization.

(i) *Devocalization.*

A voiced consonant is devocalized when in producing it the vocal chords do not vibrate, or vibrate less distinctly or less continuously than in its normal articulation. Such devocalization is due to the juxtaposition of a voiceless consonant, that is, one of the sounds [k] [t] [p] [f] [s] [ʃ]. It may be called *regressive* when the influence proceeds from the second consonant of the group to the first; *progressive* when it proceeds from the first to the second. In French, regressive devocalization is much more usual than progressive.

(a) *Regressive devocalization.*

Whenever a voiced consonant is followed immediately by a voiceless one it is liable to be devocalized. A distinction, however, must be drawn between the liquids and nasals, [l] [r] [m] [n], on the one hand, and all the other vocalized consonants, [b] [d] [g] [v] [ʒ] [z] [j],¹ on the other. The liquids and nasals tend to resist devocalization; with them

¹ The consonants [w] and [ɥ] are never followed by a consonant, and therefore, cannot suffer regressive devocalization.

it is hardly ever complete. What usually happens is that the vocal chords vibrate a little less distinctly than otherwise; they seldom altogether cease to vibrate while the articulation is still in progress. It often needs a well-trained ear to detect any change, and sometimes perhaps devocalization does not take place. The student will at all events, be quite justified in neglecting the devocalization of these four sounds [l] [r] [m] [n], e.g. in *haletant* [altɑ̃], *force* [fɔ̃rs], *porte* [pɔ̃rt], *arc* [ark], *hameçon* [amsɔ̃], *hanneton* [antɔ̃].

In all other cases, however, regressive devocalization is far from being a theoretical subtlety. In the body of a word, and even between words in set expressions, it is often so complete that the loss of voice carries with it a change in the method of articulation, so that a *d* is pronounced precisely as [t], a *b* as [p] and so on. Examples: *obstacle* [ɔpstakl], *observer* [ɔpsɛrvɛ], *obscur* [ɔpskyʁ], *subsister* [sypsistɛ],¹ *subtil* [syptil], *médecin* [mɛtsɛ̃] or [mɛd̥sɛ̃], *savetier* [saftje] [saʔtje], *chauve-souris* [ʃo'fsuri] [ʃo'ʔsuri], *là-dessus* [latsy] [laɖsy], *roi de France* [rwa t frɑ̃s] [rwa ɖ frɑ̃s], *tout de suite* [tutsɥit], *chemin de fer* [ʃəmɛ̃ ɖ fɛʁ] [ʃəmɛ̃ t fɛʁ], *je crois* [ʒkrwa] [ʃkrwa], *je te dis* [ʒtə di] [ʃtə di]. In careful speech, the last two expressions would be pronounced: [ʒə krwa] [ʒə t di].

When the attracting and attracted consonants belong to different words the transformation, save in current expressions of the kind already noted, is not always quite so decided. Although the vocal chords may vibrate very faintly, or even cease to vibrate altogether, the consonant remains as a rule distinguishable from its voiceless counterpart. It is still articulated as if it were going to be voiced, that is, less energetically than where the transformation is complete. Professor Paul Passy observes that *Je viens de parler* [ʒə vjɛ̃ ɖ parlə] is not equivalent to *Je viens te parler*

¹ Perhaps more often pronounced [sybzistɛ].

[ʒə vjẽ t parle]. Examples of devocalization where the consonants belong to different words are: *Une vague tendance* [yn vaḡ tã'dõis], *un étage plus haut* [õn eta'ḡ ply o], *étude continue* [etyḡ kõ'tiny], *onze timbres* [õ:z tẽ:br], *excuse factice* [ɛksky'z faktis], *longue série* [lõ:ḡ seri], *globe solide* [glõḡ solid], *grave forfait* [gra'y fõrfɛ]. When the two consonants are cognate sounds, e.g. [z] and [s] or [ʒ] and [ʃ], devocalization is often avoided more or less effectively in careful speech: *quinze sous* [kẽ:z su].

Regressive devocalization is not one of the regular characteristics of English. It may occur, exceptionally, in words of minor import hastily uttered, e.g. *of* [ɒv]: *a cup of tea*, for example, is sometimes pronounced [ə kʌp əʏ ti] or even [ə kʌp əf ti]. But it is unknown between consonants in the body of a word. In this position, on the other hand, the phenomenon of regressive devocalization which characterizes French is sometimes absolutely reversed in English, that is, instead of the first consonant losing voice by assimilation to the second (regressive devocalization), the second acquires voice by assimilation to the first (progressive vocalization—see next section): cf. English *observe* [əbzv:ɪv] with French *observer* [ɔpsɛrvɛ]. But contrasts of this kind are rare. In English both consonants usually resist assimilation: *obstacle* [ɒbstæk], *obscure* [ɒbskjʊə]. In one French word, *subsister* [sybziste] [sypsiste], progressive vocalization very commonly takes place.

(b) *Progressive devocalization.*

The only consonants that suffer devocalization under the influence of a preceding voiceless consonant are the liquids [l] [r], the nasals [m] [n], and the so-called semi-vowels [w] [ɥ] [j]. Progressive devocalization, moreover, takes place only when the attracted and attracting consonants belong to the same syllable. When they begin the syllable, devocalization is very seldom complete and never obligatory. The

phenomenon may, therefore, be neglected in such cases: *pois* may be pronounced [pwa] or [pwa], *puis* [pɥi] or [pɥi], *tiens* [tjɛ̃] or [tjɛ̃], *pied* [pje] or [pje], *plus* [ply] or [ply], *près* [prɛ̃] or [prɛ̃], *pneumonie* [pnømoni] or [pnømoni]. The English-speaking student will be naturally inclined to devocalize the semi-vowels in such combinations; the sounds analogous to [w] and [j] are regularly devocalized in the same positions in his own language: cf. *few* [fju] and *view* [vju], *queen* [kwɪn] and *Gwendolin* [gwendəlɪn].

At the end of a sound-group, in French, [l] [r] and [m]¹ are, as a rule, completely devocalized when preceded by a voiceless consonant. Hence, in the position in question, *peuple* is pronounced [pœpl̥], *encre*, *ancres* [ɑ̃kr̥], *maître* [mɛitr̥], *prisme* [prism̥]. Groups ending in [r] and [l] cannot close a syllable in any other position. If they are followed by another word in the same sound-group, they begin a new syllable, and devocalization does not take place. In *un peuple fort intéressant* [œ̃ pœplə fɔrt ɛ̃'terəsɑ̃], *encre noire* [ɑ̃'krə nwa:r], *maître d'études* [mɛ'trə detyd], where the following word begins with a consonant, the [ə] survives. In *peuple heureux* [pœpl œrø], *encre à écrire* [ɑ̃'kr a ekri:r], *maître ou serviteur* [mɛitr u servitœ:r], they are carried over to form a syllable with the following vowel.

In hasty speech [l] [r] and [m] at the end of a sound-group may be devocalized even after a voiced consonant. We have seen in the foregoing chapter on Elision, that there is a tendency to simplify the groups in question by dropping the final consonant. But even where the consonant does not fall away, the tendency may be shown in its loss of voice. Pronunciations like the following are not uncommon: *capable* [kapabl̥], *il me semble* [il mə sɑ̃'bl̥], *ordre* [ɔrd̥], *sabre* [sa'b̥r̥]. On the other hand, as we shall see in the

¹ The semi-vowels [w] [ɥ] [j] never occur in a group at the end of a syllable, and [n] is not found in that position after a voiceless consonant.

following section, *sm* may be sounded [zm]: *fanatisme* [fanatizm] or [fanatiz̩m].

In English [r] falls away altogether at the end of a syllable, and, therefore, also at the end of a sound-group, while [l] and [m] in this position, after another consonant, are voiced and have syllabic value: *people* [pi:p-l], *prism* [pɹɪz-m], sometimes [pi:pəl] [pɹɪzəm].¹ The English-speaking student must, therefore, be careful not to treat the French [r] [l] or [m] in the same manner.

(ii) *Vocalization*.

Vocalization is the acquisition of voice by a normally voiceless consonant under the influence of a contiguous voiced consonant. In French, vocalization is *always regressive*, that is, the influence always proceeds from the second consonant to the first. It is only logical that those voiced consonants which are liable to progressive devocalization² should not at the same time be capable of bringing about the vocalization of a preceding voiceless consonant. Hence the only consonants that produce this effect are [b] [d] [g] [v] [z] [ʒ]. All the voiceless consonants, without exception, become more or less vocalized when followed by one of these voiced ones: *j'étouffe d'émotion* [ʒetuf demosjɔ̃], *chaque jour* [ʃak ʒur], *avec douceur* [avɛk dusœr], *transvaser* [trɑ̃ʃvɑ̃ze], *anecdote* [anɛkdɔt], *le Cap de Bonne Espérance* [lə kap də bɔn ɛsperɑ̃s], *il échappe de ses gardes* [il ɛʃap də se gard], *ace de cœur* [aʃ də kœr], *cette bouteille* [sɛt butɛij], *je le cache bien* [ʒə l kaʃ bjɛ̃], *bec de gaz* [bɛk də gɑz], *est-ce bien?* [ɛʃ bjɛ̃]. So characteristic of the language is this phenomenon of regressive vocalization that a normally mute consonant resuscitated in linking has assimilative power: *de vifs enthousiasmes* [də vifz ɑ̃'tuzjasm], *les Juifs et les Turcs* [le ʒɥifz e le tyrk].

¹ See Part II. Chap. I. p. 74.

² See p. 150. [m] in the group [sm] is an exception.

Though the voiceless consonant is seldom quite transformed into its voiced counterpart by assimilation, the vocalization is generally very clearly perceptible even in careful speech. The voiceless consonant may be attacked in the normal manner, but the vocal chords begin to vibrate before the organs articulate the attracting consonant. The English-speaking student will need to acquire a habit of regressive vocalization, for vocalization by attraction is rare in English. In *book-binder* [buk bəɪndə] and *fit better* [fit bətə], for example, there is no assimilation of the [k] to the [b] or of the [t] to the [b]. When it does occur in English it is progressive: e.g. *figs* [figz] instead of [fɪgz], and the examples given at page 146.

Avoiding negligible details, we may sum up the essential characteristics of vocalization and devocalization in French as follows:

(i) The consonants [r] [l] [m] are subject to progressive devocalization at the end of a sound group.

(ii) Assimilation in all other cases is regressive: it is always the first consonant that is affected. If the order is *voiced + voiceless*, the first loses voice; if *voiceless + voiced*, the first acquires voice. Compare *obtenir* [ɔptənɪ:r] and *il cesse de nier* [il sɛʃ də nie].

(iii) *Nasalization*.

This kind of assimilation amounts to the substitution of a nasal consonant for an explosive: [m] for [b], [n] for [d] and [ŋ] for [g].¹ It takes place when the explosive is both preceded by a nasal vowel and followed (a) by a nasal consonant, or (b) a fellow-explosive. Examples: *de longue main* [də lɔ̃ŋ mɛ̃] instead of [də lɔ̃g mɛ̃], *point de mire* [pwɛ̃ n mi:r] instead of [pwɛ̃ d mi:r], *une tombe neuve* [yn tɔ̃m nœ:v] instead of [yn tɔ̃b nœ:v], *vingt-deux* [vɛ̃n dø]

¹ This [ŋ] is the sound in our word *long* [lɒŋ]. It is found in French only in cases of the kind mentioned in the text.

instead of [vẽ't dø], *ne tombe pas* [nə tɔ̃'m pa] instead of [nə tɔ̃'b pa], *une longue guerre* [yn lɔ̃'ŋ gɛr] instead of [yn lɔ̃'g gɛ:r]. Such assimilations are characteristic of rather hasty speech, and are usually avoided more or less effectively in reading. They have no exact equivalents in English. Pronunciations such as [kɑ:ŋ ɡɔo] for *can't go* [kɑ:nt ɡɔo] [dɔom mɛɪk] for *don't make* [dɔont mɛɪk] are no doubt occasionally heard, but they belong to very careless speech.

CHAPTER V

THE TRANSITION FROM ONE SOUND TO ANOTHER—GLIDES

WHEN two successive sounds are formed with different organs, or with the same organs in the same place, the second sound may follow the first immediately ; but when they require the same organs of speech in different positions there must clearly be a fraction of time, between the completion of the one and the commencement of the other, during which the organs are passing from the first to the second position, and neither of the two sounds is being articulated. One of two things must then happen : either glide-sounds are produced, or there is a momentary silence. In our word *print* [pɹɪnt], for example, the transition from the [p] to the [r] is immediate, because the tongue prepares to articulate the [ɹ] while the lips are producing the [p], and the transition from the [n] to the [t] is immediate, because the position of the tongue is the same for both sounds ; but a glide must intervene between the [ɹ] and the [ɪ] and again between the [ɪ] and the [n] because these three sounds, [ɹ] [ɪ] [n], are produced with the tongue in three different positions. As a rule the transition is effected the same way in French as in English, by taking the shortest cut from the one sound to the other, and is so rapid that we are not conscious of any intermediate glide. Hence, if the English-

speaking student produces the right French sounds, he will, as a matter of course, usually effect the right transitions. His attention, however, must be directed to the following cases :

(i) *Transition between identical consonants (double sounds).*

In English, double stops are pronounced with a single explosion, e.g. the double [t] in *coat-tail* [kɔottɛɪl], the double [d] in *head-dress* [hæddɪəs], the double [k] in *book-case* [bukkɛɪs]; but in careful speech a distinct gemination of the sound is effected by lengthening the period during which the organs are in contact, and by first momentarily decreasing, and then, in passing to the second syllable, slightly increasing the pressure.¹ Double continuants (e.g. the [l] in *scaleless* [skɛɪlləs], *dully* [dʌlli], the [n] in *thinness* [θɪnnəs], *unnerve* [ʌnnɜ:v], the [s] in *house-surgeon* [haussɜ:dʒən], *misspell* [mɪsspɛl]), are treated in an analogous manner: there is no actual break in the continuity of the sound, but it is lengthened and slightly reinforced for the second syllable.

Allowance being made for differences in the method of production, we may say that double sounds undergo similar treatment in French. Hence, the organs of speech do not part between the twin-sounds in *sainteté* [sɛ̃tte], *netteté* [nette], *honnêteté* [ɔnette], *intimement* [ɛ̃'timmɑ̃], *extrêmement* [ɛkstrɛmmɑ̃], *inné* [inne], *illettré* [illette], *illimité* [illimite], *illogique* [illoʒik], *illisible* [illizibl]. In the same way there is a weakening followed by a strengthening of the sound, but no interruption, in articulating a double fricative, as in the words *conseillions* [kɔ̃'sɛjjɔ̃], *serrurerie* [sɛryrri], *parerai* [parre], *mourrons* [murrɔ̃], *croyions* [krwajjɔ̃].

But in spite of the similarity of treatment in the two languages the double sound is perceptibly longer, the gemination more clearly defined, in French than in English.

¹ Compare Syllabication, p. 73.

In producing such a sound in the foreign language it is helpful to remember that it belongs to two syllables, e.g. [ɔ-nɛt-tɛ], [ɛks-trɛm-mɑ̃], and that it cannot be neglected in either. The tendency in less careful English is either to scamp the sound in the unaccented syllable, or to pronounce it in a way between the syllables without attaching it clearly to either: instead of [dʌl-lɪ], we are apt to say [dʌ-l-lɪ] or even [dʌl-lɪ]; instead of [mɪs-spɛl], [mɪ-s-pɛl] or even [mɪ-spɛl]. In French, care must be taken to close the first syllable with the consonant, and to sustain the sound a perceptible fraction of time before passing to the second syllable: *croyons* [krwajɔ̃] must not be confounded with *croyions* [krwajjɔ̃], nor *parerai* [parre] with *parai* [pare].

In the body of words double sounds occur only (a) when two like sounds are brought together by the elision of an intervening [ə]; (b) in verbal forms: *mourrons* [murrɔ̃], *courrai* [kurre], *accueillions*, [akœjjɔ̃], *empaillions* [ɑ̃'pøjɔ̃]; (c) in a few words of learned origin beginning with *ill-*, *inn-* examples of which have been given above. It is true that a double sound is sometimes heard in a few other words such as *immortel*, *immense*, *grammaire*, *irruption*, *irrégion*, *annales*, *ascenseur*, *transsubstantiation*, *diffusion*, *syllépse*, but its use in these cases is not obligatory. Hence, in the vast majority of words, the double sign represents a single sound. This is also the case in English: e.g. *common* [kɒmən], *bitten* [bɪtɪn], *abbot* [æbət]. On the other hand, it happens very frequently that the same sound occurs in succession in two different words, as the final of the one and the initial of the other, and we have then a genuine double sound which has to be treated just as if it were contained in the body of a word. Thus *une grande dame* is pronounced [yn grɑ̃'d dam], *cette tête* [sɛt tɛ:t], *combien cela coûte-t-il* [kɔ̃'bjɛ̃ sla kut til], *le même moment* [lə mɛ'm mɔ̃mɑ̃], *comme moi* [kɔ̃m

mwa], *nous ne nous voyons plus* [nu n nu vwaʒɔ̃ ply], *celle-là* [sɛl la], *il l'a* [il la], *qui se sauve* [ki s soʁv], *faire relier* [fɛ'r rɛlje], *une lumière rouge* [yn lymjɛ'r ru:ʒ], *avec calme* [avɛk kalm].¹

The above method of treating double sounds may be regarded as the rule even in careful speech. Nevertheless, in the deliberate reading of formal and elevated passages, the two sounds will at times be clearly separated. The effect is then very much the same as if a faint [ə] had been intercalated. In the transcripts of Professor Koschwitz we even find the sign [ə] in some instances: two out of the thirteen readers of the passage from A. Daudet's *Tartarin de Tarascon* are, for example, credited with the pronunciation [sɛtə tɛ:r] = *cette terre* (*Parl. par.* p. 4, l. 17). The sounding of a definite [ə] in such cases must none the less be regarded as dialectal. But pronunciations like [setʰ tɛ:r], [ɔnɛtʰte], in which a mere 'breathing' is heard, consequent upon the separation of the organs after the first explosive, cannot be considered incorrect. It should be noted, however, that this dissolution of double sounds belongs above all to the diction of the stage, and that its frequent recurrence, even in formal speech, would savour of pedantry.

The English-speaker is perhaps inclined to treat double sounds between words more carelessly than those which occur in the body of a word. If we examine our pronunciation, for instance, of the expressions *this song*, *immense success*, *fit together*, *set to music*, *don't tell*, *feel limp*, *with the stream*, *safe from harm*, *iron nail*, *same measure*, we find that, unless we articulate with unusual deliberation, the twin-sounds are often scarcely recognizable as such. A good reader would doubtless make a clear distinction

¹*Je l'ai* is often pronounced [ʒə l le]: but the double sound is here incorrect. A single sign never stands for a double consonant.

between *with the stream* [wɪð ðə stɹɪm] and *with a stream* [wɪð ə stɹɪm], between *safe from* [seɪf frəm] and *say from* [seɪ frəm], but in conversation the difference is very minute. In French, double sounds are not usually treated so negligently. It is true that the gemination of a double sound between words is not always as distinct in daily intercourse as it should be in reading, but it is rarely quite as imperfect as in English. In both languages, moreover, the laxer pronunciation is permissible only as a result of fluent utterance. The learner, while avoiding the opposite error of exaggeration, should consequently make it a rule to articulate French double sounds distinctly as such.

(ii) *Transition between voiceless and voiced or nasalized stops produced at the same place.*

We need only consider the following series: 1. Pairs of voiced and voiceless stops: [td] [dt] [pb] [bp] [kg] [gk]; 2. Combinations of the voiceless stops with the corresponding nasal consonants: [tn] [nt] [pm] [mp]; 3. Combinations of the voiced stops with the corresponding nasals: [dn] [nd] [bm] [mb]. In none of the cases are the combined sounds identical in nature, yet, being formed with the same contact of the organs, the transition from the one to the other is effected essentially in the same way as that between pairs of like sounds: that is, without separating the organs. The process, however, is not quite so simple as that described in the foregoing section. With pairs of the first series there will naturally be regressive assimilation, *i.e.* the first consonant being attracted to the second will tend to lose voice if the second is voiceless, and to acquire voice if the second is voiced.¹ If the assimilation is complete, these pairs will fall under the rules for double sounds; if only partial, the vocal chords will, as the case may be, begin or cease to vibrate during the transition. Supposing then that the

¹ See Assimilation, pp. 148, 152.

second consonant is voiced, as in *miettes de pain* [mjɛt də pɛ̃], and that partial assimilation takes place: the vocal chords will begin to vibrate as nearly as possible with the formation of the contact, the vibration at first more or less faint, increasing gradually, so that the full-voiced sound is heard before the explosion occurs. And this process will be reversed in *assez de temps* [ase ɖ tɑ̃], where the second consonant is voiceless. If, as in exceptional cases of the kind referred to in the preceding section, there is an explosion after the first of the two sounds, there will be no assimilation: *vingt-deux* will then be pronounced [vɛ̃'t^h dø] instead of [vɛ̃'t dø] or [vɛ̃n dø].¹

In combinations of the second series assimilation as a rule does not take place, and the difference between the two sounds is very clearly marked by the element of nasalized voice which characterizes one of them, and ceases or begins, as the case may be, in passing to the second syllable: *développement* [devlɔpmɑ̃], *campement* [kɑ̃'pmɑ̃], *hanneton* [antɔ̃]. Here again, however, in ceremonious speech, the first sound may be sharply separated from the second by bringing the organs apart. The sounds [t n] in *sa haute nature* were pronounced separately by Renan in reading for Koschwitz (*Farl. par.* p. 59, l. 7), but the other four readers appear to have hyphenated the sounds in the usual way.

In the third series both consonants are voiced, but the one is nasalized and the other oral. The transition is here effected by lowering or raising the velum according as the nasal consonant follows or precedes the other. The same thing happens in English (e.g. in *candour*, *symbol*). It should be borne in mind that a nasal consonant-sign followed by another consonant in the body of a French word scarcely ever stands for a consonant-sound: *condo-*

¹ On the pronunciation [vɛ̃n dø], see p. 154.

léance is pronounced [kɔ̃'doleã:s] not [kɔ̃ndoleã:s], *symbole* [sɛ̃'bɔl] not [sɛ̃mbɔl], *simple* [sɛ̃:pl] not [sɛ̃mpl]. Where the second consonant is a nasal and the first is preceded by a nasal vowel, assimilation often takes place in hurried speech.¹ This assimilation may be easily avoided, and cannot occur if there is an intermediate explosion.

(iii) *Transition between dissimilar stops.*

In English, the first of two consecutive dissimilar explosives is seldom completely articulated, *i.e.* the contact for the second is formed while the organs with which the first is produced are still in touch. Examples are found in the words *factor*, *captive*, *fig-tree*, *flagged*, *foot-path*, *bùgbear*. In French, on the other hand, the first explosive is as a rule fully articulated in careful speech: *facteur* being pronounced [fak^htœ:r], *captif* [kap^htif], *acte* [ak^htə], *arcs-boutants* [ark^hbutã], *arc de triomphe* [ark^hdə triɔ̃f], *parc de Montsouris* [park^hdə mɔ̃'suri], *Bagdad* [bag^hdad]. The explosion, however, should not be exaggerated; in some cases it is scarcely audible, and in easy conversation it often enough does not take place. The transition from [p] to [t], for instance, is frequently effected as in English. But [k] and [g] should be carefully and fully articulated in the sequences [kt] and [gd]: if the explosion be here omitted, the effect in French ears is that of [tt] or [dd].

(iv) *Transition from a voiceless stop to a vowel.*

This transition has already been referred to in the description of the individual sounds [p] [t] [k], but it may here be summarized on account of its importance. In English, the explosion is heard before the vocal chords vibrate for the vowel: *part* [p^haɪt], *teach* [t^hi:tʃ], *cool* [k^huul]. In French, no voiceless breathing must intervene between consonant and vowel: in other words, the vocal chords must begin to vibrate simultaneously with the separation of the organs.

¹ See Assimilation, p. 153.

With the English examples compare *pâte* [pɑ̃t], *tige* [tiʒ], *coule* [ku:l]. The difference between the two systems lies in the management of the vocal chords, the state of which, with a little practice, can be distinctly felt. When the explosion takes place in English they are still relaxed as in breathing: in French, they are brought together when the organs form the contact for the consonant, and the instant the breath escapes they begin to vibrate. The glide is thus voiceless in English, whereas it is voiced in French.¹

(v) *Transition between vowels.*

The French system is here in essential agreement with the English; but the learner may perhaps be warned against introducing a glottal stop as the result of hesitation and exaggerated stress. This glottal stop is permissible between French vowels only when the second begins a quotation, or in expressions like the following, which is to be found at l. 4, p. 124 of the *Chrestomathie*: *Mais être ainsi, c'est être inconstant* [mɛ ʔɛtr ɛ̃'si, s ɛt ɛtr ɛ̃'kɔ̃stɑ̃]. The use of the glottal stop, if not obligatory here, is at least desirable. In all other cases, the passage from one vowel to another must not be jerky or rasping, but smooth and gradual, as in the English words *react*, *peony*, *poetic*, *hiatus*.

Successive vowels are found in the body of but few words: e.g. *chaos* [kɑo], *poème* [pɔɛm], *noël* [nɔɛl], *fléau* [fleo], *réel* [reɛl]. Most of the combinations of vowel-signs in the body of words stand for combinations of a consonant and vowel, as in *loin* [lwɛ̃], *rien* [rjɛ̃], *trois* [trwa], *puits* [pɥi], *fouet* [fwɛ], *mieux* [mjø]; or for a single vowel-sound, as in *baie* [bɛ], *main* [mɛ̃], *trou* [tru], *beau* [bo]. In successive words, however, hiatus is very common: e.g. *tu as* [ty a], *il a oublié* [il a ublie], *j'ai osé* [ʒe o'ze], *avis important* [avi ɛ̃'pɔrtɑ̃].

Double vowels occur, though more rarely, both in the

¹ See pp. 44 ff.

body of words and between words: *e.g.* *créé* [kree], *alcool* [alkool], *coopération* [koopera'sjõ], *je l'ai évité* [ʒə le evite], *les héros* [le ero], *au haut bout* [o o bu]. Passy observes that a vowel may occur as many as four times in succession, as in *Papa a à aller à Paris* [papa a a ale a pa'ri]. But such combinations should be avoided, where possible, on grounds of euphony. The transition between double vowels is effected by a slight diminution and reinforcement of the sound (see Syllabication, p. 73). The English-speaking student will have to guard against a tendency to overstress and diphthongize, *e.g.* to say [lei eiro] [kreier] [ou ou bu]. This must be avoided by keeping the jaws and tongue rigidly in the one position.

When the second of two vowels (double or dissimilar) is accented, the hiatus is sometimes avoided by the intercalation of a faint [h]: *créé* becomes [krehe], *fléau* [fleho], *réel* [rehel], *cent un* [sã hõ]. Such pronunciations must be regarded as exceptional. They are not to be recommended save in exclamations, like *aha* [aha], *oho* [oho], in which the [h] is regularly heard.

On the other hand, no effort need be made to avoid the glide [j] which is often interposed, by a natural movement of the organs, between [i] and a following vowel. *Oublier* may be pronounced [ublie] or [ublije], *crier* [krie] or [krije]. But the introduction of this glide after other vowels than [i], as in [kreje] for [kree] or [idejal] for [ideal], is vulgar.

In hasty speech the first of two vowels, if it is [i] [u] or [y], is often transformed into a consonant or semi-vowel. *Il y a* [il i a] becomes [il j a] [i j a] or even [j a], *tu as* [ty a] becomes [tʃa], *où est-il* [u et il] becomes [wet il].

(vi) *Transition from a consonant to a vowel which belongs to another syllable.*

Examples, which are comparatively rare, are found in *cette haie, quelle haine, une harpe, une haie, elle hait, il hait,*

âme haute. Where, in cases of this kind, an 'e mute' figures after the consonant, it is often pronounced: [sɛtə ɛ] [kɛlə ɛ:n] [ynə arp] [ynə ɛ] [ɛlə ɛ] [ɑ:mə ɔ:t]; the question under consideration does not then arise. Again, the [h] may be sounded, and we then have a simple transition between two consonants: [sɛt hɛ] [kɛl hɛ:n] [yn harp] [yn hɛ] [il hɛ] [ɑ:m ho:t]. But if neither of these courses be adopted, we have in immediate succession a consonant and a vowel which do not belong to the same syllable. In English we often unconsciously link in such expressions as *an ass* [ə-næs], *not at all* [nɒ-tə-tɔ:l], *an aim* [ə-nɛɪm]. If we carry this practice over into French in cases of the kind under discussion, and pronounce *il hait* as [i-lɛ], we shall be understood to say *il est* or *il ait*. But even where no such ambiguity would result, there must not be a suspicion of linking. The problem thus presented is solved by sounding an off-glide after the consonant, or even by attacking the vowel with a faint glottal-stop and pronouncing [il ʔɛ] [sɛt ʔɛ] [kɛl ʔɛ:n], etc. In the same way we may pronounce *an aim* [ən ʔɛɪm] when we wish to distinguish it carefully from *a name* [ə nɛɪm]. Care must be taken not to exaggerate the glottal-stop.

CHAPTER VI

ACCENTUATION

OF no less importance than the production of the right sounds is a right distribution of the accents, and nowhere does the French language differ more widely from English than in its accentuation. By accent is here meant the stress or degree of force with which a sound is uttered, considered quite apart from the musical pitch or melody of the phrase, a characteristic to which a later chapter will be devoted.

At the outset we must distinguish accent from emphasis. In English the difference is merely one of degree, emphasis there generally consisting in a reinforcement of the normal accent. If, for example, we wish to emphasize the expression *It's ridiculous* [ɪts ɪ'ɹɪdɪkjʊləs], we simply increase the stress on the second and normally accented syllable of the adjective: [ɪts ɪ''ɹɪdɪkjʊləs]. In French, on the other hand, the difference is often of a much more radical kind. In ordinary placid utterance the group *C'est ridicule* is accented on the last syllable: [sɛ ʁidi'kyl]; but if feeling be displayed, the stress shifts to the initial syllable of the adjective: [sɛ''ʁidikyl]. Emphasis thus disturbs the normal accent. This disturbance, which is very frequent, takes place in a more or less methodical manner admitting of definition. We shall, however, first direct attention to what may be

called the normal method of accentuation, meaning thereby the accentuation of dispassionate, emotionless speech.

(i) *Normal accentuation.*

The rule may be expressed as follows: In the absence of special emphasis, the principal accent is borne by the last full syllable of the stress-group. It is important to observe that the incidence of the accent is determined by the division of the phrase into stress-groups.¹ To say that each word is accented on the last syllable is not true of connected speech; it holds good for the isolated word only because the word is then a sound-group and stress-group in itself. In ordinary speech, the stress-group, as we have seen in an earlier chapter, more often contains several words, and may comprise the whole of a short sentence. We may refer to the example that was used in illustrating the division into stress- and sound-groups: *En révoquant l'édit de Nantes Louis XIV porta un coup désastreux au commerce de son pays, car les protestants s'expatrièrent en foule et portèrent à l'étranger les secrets des arts et des industries de France.* If this sentence were being dictated very slowly, it might be divided and accented as follows: [ǣ revɔ'kǣ] [ledi dǎ 'nǣt] [lui ka'tɔrz] [pɔrta ǣ ku dezast'ʁø] [o kɔ'mɛrs] [dǎ sǎ pe'i] [kar le pʁɔtɛs'tǣ] [sɛkspatʁi'ɛ:r] [ǣ 'ful] [e pɔr'tɛ:r] [a letrǣ'ʒe] [le sǎkrɛ] [dez 'a:r] [e dez ɛ'dys'tʁi] [dǎ 'frǣ:s]. Read in this manner, each group is at once a stress-group and a sound-group. But, as we have seen, we may, and, in ordinary circumstances, we should, combine two or more stress-groups in each sound-group: e.g. [ǣ revɔ'kǣ ledi d 'nǣt] [lwi ka'tɔrz pɔrta ǣ ku dezast'ʁø] [o kɔ'mɛrs dǎ sǎ pe'i] [kar le pʁɔtɛs'tǣ sɛkspatʁi'ɛrt ǣ 'ful] [e pɔr'tɛrt a letrǣ'ʒe] [le s'krɛ dez 'a:r e dez ɛ'dys'tʁi d 'frǣ:s]. When several stress-groups are thus combined in a single sound-group the final syllable of all but the last is not quite so strongly accented as when

¹See p. 72.

they formed sound-groups ; but it still bears a heavier stress than all the other syllables in the stress-group. This heavy beat on the last syllable of each stress-group is therefore called the *principal* or *tonic* accent.

All the other syllables of the stress-group are said to be 'unstressed' or 'unaccented.' They follow each other with a more or less even march. Yet they are not all uttered with precisely the same gentle stress. A delicate analysis would reveal several degrees among unstressed syllables. But for practical purposes it is not necessary to distinguish more than two, which may be called *secondary* syllables and *weak* syllables.

To lay down rules for the distribution of secondary accents is impossible. Their incidence depends not only on the number of syllables in the group, but often on the nature of the words, and it may become a matter of style and taste. They have, however, a strong tendency to alternate with weak syllables in iambic or trochaic rhythm. In the group of three syllables the order will generally be secondary-weak-strong. This is the case in the following groups : *voulez-vous ; montrez-moi ; entrez donc ; l'armée de France ; tu l'as dit ; a-t-il dit ; l'examen ; tableau noir ; simplement ; l'Australie*. Four syllables will generally follow each other in the order weak-secondary-weak-strong : e.g. *le voulez-vous ; montrez-le-moi ; vous a-t-il dit ; répondit-elle ; l'armée d'Espagne ; le grand tableau ; profondément ; la jalousie ; reconnaissance*. Similarly a group of five will commonly begin with a secondary accent : e.g. *popularité, efficacité, générosité, nous apercevons*. This rhythmic alternation is, however, no more than a tendency. Two weak syllables in succession, or two secondary ones, and the series weak-secondary-strong are of frequent occurrence : e.g. *l'âge de mon frère* ['laʒ də mɔ̃ 'frɛʁ] ; *l'examineur* [lɛg'zamina'tœʁ] ; *la nation* ['la 'nɑ'sjɔ̃] ; *le roi Jean*

[lə 'rwɑ "ʒɑ]; *mon frère Charles* [mɔ̃ 'frɛ:r "ʃarl]; *civilisation* [sivili 'za "sjɔ]; *voulez-vous me dire* [vule 'vu m "dir]. A half-long vowel often enough attracts the secondary accent: e.g. *mon bâton* [mɔ̃ 'ba "tɔ̃]; *il courait* [il 'ku "rɛ]; *définitivement* [defini'ti:v "mɑ̃].

The rhythmic tendency which has been described is a natural one, and it characterizes to some extent our own language. It is more active in French, but must not be exaggerated. The English-speaking student should rather remember that the differences of stress in unaccented syllables are much less marked in French than in English. It is helpful to compare in this respect such pairs of English and French words as *difficulty* [difɪkəltɪ] and *difficulté* [difɪkylte], *opposition* [ɒpəzɪʃn] and *opposition* [ɔpozisjɔ̃], *particularity* [pətɪkjələɪtɪ] and *particularité* [partikylarite], *incomprehensible* [ɪnkɒmpɹɪhensəbl̩] and *incompréhensible* [ɛ̃kɔ̃preɑ̃'sibl̩]; and to observe closely, when occasion offers, the Frenchman's pronunciation of English. It will be found that the weak syllables are not so weak in French as they are in English, and that the Frenchman who speaks English imperfectly is very apt to give these syllables in our language too much value. The near approach to uniformity and balance between weak and secondary syllables is one of the most striking features of French, and demands very careful attention of the English-speaking student.

The principal accent, again, though stronger than the secondary accents, is less heavy than the strong accent in English. A stress-group composed of a half-long syllable with a secondary accent followed by a short accented syllable, such as we have in *beauté* ['bo "te], *creuser* ['krø "ze], seems often in untrained English ears to consist of two equally stressed syllables, or even of a strong accent followed by a secondary one. The accent which falls on the last syllable of a sound-group containing several stress-

groups is, however, perceptibly stronger than all the other tonic accents. Hence, from the point of view of accent, the simple emotionless French sentence of several stress-groups produces the effect of a succession of almost uniform beats, punctuated from time to time by a slightly heavier one, and ending with the heaviest.

(ii) *Emphasis.*

The foregoing account of accent is true only of dispassionate speech where the mere placid utterance of the words conveys all the meaning intended. But in everyday life such speech must be regarded as the exception, especially in the everyday life of the Frenchman, who is more emotional, or rather gives readier expression to his emotions, than the average Englishman. More commonly the speaker wishes to convince, to contradict or contrast, to show sorrow, indignation, surprise, delight, disgust, to call forth these feelings, to drive his meaning home. For all these purposes he resorts to emphasis, laying special stress on the words to which he wishes to give a special value.

In emphasizing monosyllables the ordinary principles of accentuation may be modified in one of two ways: either a normally weak syllable may be stressed or a normally strong syllable may be made still stronger. Thus the weak negative in the simple statement *Ce n'est pas vrai* [sə nɛ pɑ 'vrɛ], may become stressed under the influence of emotion: [sə nɛ "pɑ 'vrɛ]. In the emphatic *C'est faux* [sɛ "fo], on the other hand, there is merely a reinforcement of a syllable already stressed in unemotional speech. Similar modifications result in English: compare the phrase *I didn't say so* with the emphatic contradiction *I did "not say so*; and the simple statement *It is false* with the energetic assertion *I say it's "false*. But certain monosyllables of which the English equivalents may be

emphasized cannot always be so treated in French. If, for example, I wish to emphasize the pronoun-subject in *Je ne le crois pas*, I must add another form of the word and say *Moi je ne le crois pas*. To emphasize the pronoun-objects in *Qui t'a (vous a, lui a) donné cela?* I must say *Qui t'a (vous a, lui a) donné cela à toi (à vous, à lui or à elle)?* The particle *ne* is not often stressed, and in the familiar emphatic forms of such phrases as *Ce n'est pas vrai, Je ne sais pas*, it is usually omitted altogether: [sɛ pa vrɛ], [ʒ se pa] or [se pa]. With such reservations the treatment of monosyllables is essentially the same in both languages.

The French method of emphasizing polysyllables, on the other hand, is often widely divergent from the English. While we say *It's quite impossible, It's absolutely incredible, Most ridiculous*, simply increasing the force of the ictus on the normally accented syllable, the French, instead of stressing the final syllable as in emotionless speech, shift the accent to an earlier syllable and say: *impossible, absolument, croyable, ridicule*.

Emphatic accent does not vary with the position of the word; the same syllable is stressed whether the word stands at the end or in the body of a stress-group. In unemphatic speech, therefore, the word in question may not bear a strong accent at all, but as in the absence of emotion a strong accent always falls on the final syllable, such emphatic accentuation of a non-final syllable is commonly said to involve a displacement or shifting of the accent.

Although the syllable of emphatic stress is fixed for any particular word it varies from one word to another. In the examples given it will be observed that it is the first syllable of words beginning with a consonant, the second of words beginning with a vowel. There is a reason

for these variations. They depend upon the essential nature of emphasis. The ordinary accent is rhythmic and characteristic of the particular language; it is not influenced by the meaning to be expressed; it controls the cadence of the phrase as a whole. On the other hand, it is of the essence of emphatic stress to single out particular words and reinforce their significance. And in French a word tends to become most striking by being accented on the initial syllable. But if this syllable begins with a vowel the laws of linking would often require the carrying over to it of the final consonant of the preceding word, and this new and unusual syllable being emphatically stressed would not readily call up any particular idea.¹ Instead of casting added light upon the meaning it would tend to obscure it. Hence the origin of the rule: The emphatic accent falls on the first syllable if the word begins with a consonant, on the second if the word begins with a vowel. The reason given for the rule is supported by the fact that words beginning with 'h aspirate' are emphatically accented on the first syllable, e.g. *hurler*, *honteux*; and that in positions where linking is out of the question polysyllables beginning with a vowel are capable of taking an accent on the initial syllable, e.g. "*Impossible*, *mon cher*, "*impossible*."² Further, when polysyllables which differ only in a normally unaccented syllable are contrasted, that syllable takes the abnormal stress even though it be an initial one beginning with a vowel: *L'homme "propose*, *Dieu "dispose*; *Qui "s'excuse*, *"s'accuse*; *L'œuvre de Shakespeare est "amorable*; *Il trouve toujours ses "expressions trop faibles pour ses "impressions*.

¹This is not the case with monosyllables. Nor does the rule apply to them. Compare the very common emphatic English *Not at all!* [nɒt ə "tɔ:l].

²This example is taken from Passy, *Sous du Français*.

It should be observed that no displacement of the accent occurs under the rule in the case of dissyllabic words beginning with a vowel. The emphatic forms of *énorme*, *affreux*, *absurde* are [e"nɔrm], [a"frø], [ap"syrð] with increased stress upon the final syllable. In all other cases the accent shifts. Dissyllables and polysyllables beginning with a consonant are stressed, under emotion, on the initial syllable: *beaucoup* ["bo:ku], *toujours* ["tuʒu:r], *jamais* ["ʒamɛ], *parfait* ["parfɛ], *terrible* ["tɛribl] ["tɛribl], *splendide* ["splɑ:did], *crier* ["krie]; *merveilleux* ["mɛrvɛjø], *prodigieusement* ["prɔ:diʒjø'zmã], *ravissant* ["ravisã], *misérable* ["mizerabl]. Polysyllables beginning with a vowel usually have the second syllable stressed when uttered with feeling: *abominable* [a"bɔminabl], *énormément* [e"nɔrmemã], *extrêmement* [eks-"trɛmmã], *assommant* [a"sɔmã], *épouvantable* [e"puvã'tabl], *ahuri* [a"y:ri], *éhonté* [e"õtɛ]. Many of these words, and others which by their nature are generally used with considerable feeling, especially terms of abuse, are more often heard with displaced than with normal accent.

Emphatic accentuation of a non-final syllable is not invariably accompanied by a weakening of the normal stress. If the syllable to which the accent shifts is not felt to be sufficiently distinctive, if the essence of the word seems to lie more particularly in the final syllable, the latter may be given an equal value, and occasionally every syllable in a word is stressed in this way. Exceptional words of this kind are *élégant*, *délice*, *dévore*. When a final syllable containing a normally long vowel is weakened, the quantity of the vowel may be slightly reduced, but it never becomes quite short.

Finally, emphatic displacement of the accent may entail other modifications of normal conditions. There is a tendency to sustain the stressed syllable. A half-long vowel under abnormal stress may become long, even abnor-

mally long: *Au contraire, il y en avait beaucoup* [o 'kɔ̃:tʁɛ:r il j ɑ̃n avɛ 'bo:kʉ]. A short vowel is not usually lengthened, but the need to lengthen the syllable is often met by lengthening the initial consonant: *Il est assommant* [il ɛt a'sɔ̃:mɑ̃]; *jamais* ['ʒ:amɛ], *faux* ['fio], *horrible* [ɔ'rɪbl].¹

Again, the emphatic syllable is very frequently, in fact generally, uttered at a higher than the normal pitch (see Chap. VIII. p. 185). But perhaps the most remarkable change occurs when a syllable which would normally be elided is preserved to receive the abnormal accent, as in the emphatic *la seconde* [la 'sœgɔ̃:d] in place of [la z'gɔ̃:d].

The English-speaking student will do well to give particular heed to the purity of his vowel and to his syllabication, according as the vowel under abnormal stress is long or short. The English habit of diphthongization is most difficult to combat in the case of sustained vowels: to avoid bad pronunciations such as [boʊku] [pleɪzi:r] the tongue and lower jaw must be kept carefully in the one position. As short vowels, on the other hand, do not occur in open accented syllables in English, we are tempted to close such syllables in French by annexing to them a consonant from the following syllable, and special emphasis makes this inclination specially hard to resist. As a rule, thorough and constant drilling alone will enable the English-speaking student to avoid assimilating, for example, the emphatic open syllables of *ridicule* ['ri-di-kyl], *misérable* ['mi-ze-rabl], *ravissant* ['ra-vi-sɑ̃], *impossible* [ɛ-'pɔ-sibl], *abominable* [a-'bɔ-mi-nabl] to the emphatic closed syllables of our words *ridicule* ['ɪd-ɪ-kjuʊl], *miserable* ['mɪz-ə-ɪəb-l], *ravishingly* ['ræv-ɪʃ-ɪŋ-lɪ], *impossible* [ɪm-'pɔs-ɪb-l], *abominable* [ə-'bɒm-ɪn-əb-l].

¹ See the following chapter on the Quantity of Vowels and Consonants.

CHAPTER VII

QUANTITY

THE duration of the individual sounds is necessarily increased or diminished with the rate of utterance, but the relation between long and short sounds remains more or less constant throughout such fluctuations. It is to these relative differences that reference is made in speaking of the quantity of vowels and consonants.

A. Vowels.

All the French vowels are subject to variation in point of quantity. Of the many degrees that exist, it is unnecessary to distinguish more than three: long, half-long, and short. Accented vowels are either long or short; unaccented, half-long or short, the lengthened vowel of an unstressed syllable being naturally less sustained than that of a stressed one. In phonetic script the long vowel is indicated by the sign [ː] placed after the sign of quality, the half-long by [ˑ], and in the absence of either of these signs the vowel is short. Thus in *haut* [o] the 'o' is short, in *hôte* [oːt] it is long, and in *hauteur* [oˑtœr] half-long.

The length of the vowel is not always due to the operation of phonetic principles. It serves in some cases merely to distinguish words which are otherwise alike, and not seldom varies with the speaker. It is, therefore, impossible to formulate constant and exhaustive laws for vowel-quantity.

But the following rules will be found to cover the great majority of cases.

I. *In Normally Accented Syllables.*

(i) In a final open¹ syllable the vowel is short. This rule holds good even of the nasal vowels and of [o] and [ø], which are half-long or long in most other cases, and it overrides all the vagaries of traditional spelling. Examples: *fini* [fini], *finie* [fini], *souris* [suri], *dit* [di], *gît* [zi]; *dé* [de], *gai* [ge], *je l'ai* [zə le], *je sais* [zə se], *papier* [papje], *tuer* [tʁe]; *fait* [fɛ], *je vais* [zə vɛ], *baie* [bɛ], *prêt* [prɛ], *paraît* [parɛ]; *voilà* [vwala], *créa* [krea], *aimât* [ɛ'ma]; *amas* [ama], *pas* [pa], *bât* [ba], *droit* [drwa]; *beau* [bo], *dos* [do], *éclôt* [eklo], *plutôt* [plyto]; *fou* [fu], *boue* [bu], *bout* [bu], *goût* [gu]; *tribu* [triby], *tribut* [triby], *affût* [afy]; *peu* [pø], *peux* [pø], *lieu* [ljø], *lieue* [ljø]; *vin* [vɛ̃], *vain* [vɛ̃], *vingt* [vɛ̃], *qu'il vint* [kil vɛ̃]; *sang* [sã], *cent* [sã]; *bon* [bõ], *tronc* [trõ]; *un* [œ̃], *jeun* [zœ̃].

This rule is a direct contradiction of the principle governing the quantity of vowels in the same position in English. We lengthen, and therefore usually diphthongize a final accented free vowel: e.g. *fee* [fi], *delay* [dɪlɛɪ], *true* [tɹu], *shah* [ʃɑ:] [ʃɑ:ə], *more* [mɔ:] [mɔ:u]. English-speaking students of French find great difficulty in combating this tendency. It is true that final French vowels in open syllables are not so short as short vowels in closed syllables, and that they may become half-long in deliberate speech, especially in the recitation of verse, but to convert them into long vowels is dialectal.

(ii) In a final closed syllable all the nasal vowels, [ɛ̃] [ã] [ɔ̃] [œ̃], and the oral vowels [o] and [ø] are invariably long. Examples: *mince* [mɛ̃:s], *crainte* [krɛ̃:t], *feindre* [fɛ̃:dr], *vinrent* [vɛ̃:ir], *vente* [vã:t], *France* [frã:s], *monde* [mõ:d], *humble* [œ̃:bl],

¹ An open syllable is one that ends with a vowel: see p. 73.

faute [fo:t], *côte* [ko:t], *neutre* [nø:tr]. Hence the short vowels of such masculine adjectives as *grand* [grɑ̃], *long* [lɔ̃], *faux* [fo], *gracieux* [grasjø] become long in the feminine: *grande* [grɑ̃:d], *longue* [lɔ̃:g], *fausse* [fo:s], *gracieuse* [grasjø:z].

(iii) Any vowel is long in a final closed syllable, if the consonant closing the syllable is a voiced fricative other than [l], viz. [r] [v] [z] [ʒ] [j].¹ Examples: *pire* [pi:r], *faire* [fɛ:r], *poire* [pwa:r], *soir* [swa:r], *rare* [ra:r], *mort* [mɔ:r], *cour* [ku:r], *pur* [py:r], *sœur* [sœ:r], *rive* [ri:v], *cave* [ka:v], *fleuve* [flœ:v], *tige* [ti:ʒ], *page* [pa:ʒ], *âge* [ɑ:ʒ], *loge* [lɔ:ʒ], *juge* [ʒy:ʒ], *bise* [bi:z], *aise* [ɛ:z], *base* [ba:z], *chose* [ʃo:z], *muse* [my:z], *filie* [fi:j], *soleil* [sɔləi:j], *veille* [vɛi:j], *taille* [tai:j] [ta:i:j], *feuille*, [fœi:j]. This rule holds good of syllables ending with [vr]: *givre* [ʒi:vr], *livre* [li:vr], *lièvre* [ljɛ:vr], *œuvre* [œ:vr]. But if [r] is followed by another consonant the vowel is short: compare *père* [pɛ:r] and *perte* [pɛrt], *char* [ʃa:r] and *charte* [ʃart], *court* [ku:r] and *courte* [kurt], *corps* [kɔ:r] and *corse* [kɔrs].

(iv) In closed syllables, other than those specified in the preceding rule, [ɑ] is always long, except in the words *droite* [drwat], *adroite* [adrwat], *étroite* [etrwat], *froide* [frwad], *froisse* [frwas], *paroisse* [parwas]. Examples: *basse* [ba:s], *casse* [ka:s], *passé* [pa:s], *flamme* [fla:m] [fla:m], *fable* [fa:bl], *sabre* [sa:br].

[i] [a] [ɔ] [u] [y] [œ] are short. Examples: *riche* [riʃ], *signe* [sjɛn]; *balle* [bal], *femme* [fam], *patte* [pat], *nappe* [nap]; *bonne* [bɔn], *sol* [sɔl], *molle* [mɔl], *Rome* [rɔm]; *boule* [bul], *groupe* [grup], *route* [rut], *souffre* [sufr]; *mule* [myl], *commune* [kɔmyn], *sud* [syd]; *meuble* [mœubl], *seul* [sœl].

This section of the rule is, however, subject to the following reservations:

(a) There is no unanimity of practice with regard to the quantity of the six vowels last-mentioned when the consonant

¹ Close *e* [e] does not occur in this position.

closing the syllable is a voiced explosive: [b] [d] [g]. Words like *fade*, *bague*, *vague*, *vide*, *figue* are often heard with a long vowel.

(β) In the Greek and Latin endings *-os*, *-us*, usage wavers between the long and the short vowel: *Minos* [minɔs] or [minɔ:s], *obus* [obys] or [oby:s], *crocus* [krɔkys] or [krɔky:s].

(γ) *Tous*, *veule* have long vowels: [tu:s] [vœ:l], and are thus distinguished from *tousse* [tus], *veulent* [vœl]. The lengthening of [u] before [l] is generally considered dialectal, but the pronunciations *il coule* [il ku:l], *il roule* [il ru:l] are Parisian.

(δ) A circumflex accent on a vowel in a closed syllable generally indicates a long sound, as in *abîme* [abi:m], *boîte* [bwa:t], *poêle* [pwa:l] [pwa:il]. But the vowel is often pronounced short in *île* [il], *gîte* [ʒit], *dîme* [dim], *dîne* [din], *flûte* [flyt], *voûte* [vut], and in the endings *-âmes*, *-âtes* of the past definite tense, e.g. *parlâmes* [parlam], *arrivâtes* [arivat]. *Aumône* is sometimes pronounced [o'mɔn] instead of [o'mo:n].

The vowels [i] [u] [y] in this position demand special attention. The close sounds [i] and [u] are never found in short syllables in English, their place being taken by the open sounds [ɪ] and [ʊ] which are unknown in French. The learner may, therefore, be inclined to assimilate the vowels in *mille* [mil] and *poule* [pul] to those in our words *mill* [mil] and *pull* [pul], and by analogy to pronounce the [y] in *hutte* [yt] like the open vowel in the German word *Hütte* [hytə]. Care must be taken not to relax the organs in shortening these sounds. Conversely, the [i] and [u] being found only in long syllables in English, the learner is apt to conclude, on hearing the short sounds correctly pronounced, that they are long: e.g. that the vowels in *libre* [libr] and *livre* [livr] are of the same quantity. Only by constant observation and practice will the ear become

quick to detect the difference in length. A still more serious mistake is to substitute the English diphthongs [ɪ] and [ʊ] for the short French vowels: *e.g.* to assimilate *mille* and *poule* to our words *meal* [mɪl] and *pool* [pʊl].

[ɛ] is perhaps usually short, as in *sec* [sɛk], *sel* [sɛl], *faites* [fɛt], *mettre* [mɛtr], *lettre* [lɛtr], *belle* [bɛl]. But it is long:

(α) when written *ê*, *ai*: *tête* [tɛ:t], *rêne* [rɛ:n], *fête* [fɛ:t], *faîte* [fɛ:t], *chaîne* [ʃɛ:n], *naître* [nɛ:tr], *maître* [mɛ:tr]; *êtes* [ɛt] and *arrête* [arɛt] form exceptions;

(β) in the endings *-ème*, *-aime*, *-ène*, *-eine*, *-ès*, *-aisse*: *thème* [tɛ:m], *il aime* [il ɛ:m], *il mène* [il mɛ:n], *scène* [sɛ:n], *reine* [rɛ:n], *veine* [vɛ:n], *pataquès* [patakɛ:s], *caisse* [kɛ:s]; the numerals in *-ème* form exceptions: *deuxième* [dø'zjɛm];

(γ) in the words *aide* [ɛ:d], *aigre* [ɛ:gr], *cèdre* [sɛ:dr], *gaine* [gɛ:n], *haine* [ɛ:n], *nègre* [nɛ:gr], *poète* [pɔɛ:t], *traite*, in the sense of trade [trɛ:t], *il traite* [il trɛ:t].

In a considerable number of words the quantity is not well defined. Thus usage varies between the long and the short vowel in *aigle*, *aile*, *cesse*, *cède*, *collègue*, *Grèce*, *graisse*, *laide*, *laine*, *mètre*, *presse*, *peine*, *saine*, *sème*, *vaine*, *zèle*.

Summary.—Exceptions apart (numerous only in the case of [ɛ]) we may sum up the rules for the quantity of accented vowels as follows:

(1) In an open syllable the vowel is always short.

(2) In a closed syllable the nasal vowels and [o] [ø] [ɑ] are long; but all other vowels are short unless they are followed by a voiced fricative other than [l] or bear a circumflex accent.

II. *In Unaccented Syllables.*

(i) In a stress-group composed of several words, the final vowels of all words but the last are short if they would have

been short under the accent, and usually half-long if they would have been long under the accent: *grand homme* [grāt ɔm], *grande œuvre* [grā'd œvr], *dans la salle* [dā la sal], *point d'appui* [pwē dapɥi], *brave homme* [bra'v ɔm], *une chose à faire* [yn ʃo'z a fɛ:r]. The otherwise long vowel, however, may become short in unimportant words: e.g. *pour vous* [pur vu]. But a short vowel is not liable to be lengthened. Compare *une heureuse enfance* [yn œrø'z ɑ̃'fɑ̃s], *qu'il rende un service* [kil rā'd ɑ̃ servis] with *un heureux enfant* [ɑ̃n œrøz ɑ̃'fɑ̃], *il rend un service* [il rāt ɑ̃ servis]. The vowels [ø] and [ɑ̃] remain short in the last two examples although the normally mute consonant following is sounded. Thus liaison does not affect the quantity of vowels.

(ii) In initial or medial syllables the nasal vowels and the oral vowels [ɑ], [o] and [ø] are regularly half-long: *bonté* [bō'te], *chanter* [ʃā'te], *maintenir* [mē'tni:r], *humblement* [ɑ̃'bləmā], *beauté* [bo'te], *fausser* [fo'se], *creuser* [krø'ze], *bâtir* [bā'ti:r], *tailleur* [tā'jœ:r].

(iii) Other vowels than those of rule (ii) are regularly short in an initial or medial syllable: *regarder* [rəgarde], *amertume* [amertym], *murmure* [myrmy:r], *souvenir* [suvni:r], *feuilleter* [foɛjte], *amateur* [amatœ:r], *naissance* [neʃāis], *dévouement* [devumā], *parallèle* [paralɛl], *courageux* [kuraʒø]. The vowels of this rule sometimes become half-long in penultimate syllables, but not elsewhere. Thus in adverbs, nouns, and adjectives formed from adjectives or nouns by the addition of a suffix (other than *eux*), the root generally preserves its identity sufficiently to be treated as a separate word under rule (i). Hence words like the following have a half-long vowel in the penultimate syllable: *incurable* [ɛ̃'ky'rabl], *purement* [py'rmā], *pureté* [py'rte], *durement* [dy'rmā], *vivement* [vi'vmā], *définitivement* [definiti'vmā], *antérieurement* [ɑ̃'terjœ'rmā], *rougâtre* [ru'ʒɑ̃tr], *gravement*

[gra'vmũ]. Again, where, under the rules for accented syllables, a vowel is long in the singular present indicative of verbs, that vowel is nearly always half-long in all other parts of the verb in which it occurs in an open syllable as an unaccented vowel: compare *brise* [bri:z] and *briser* [bri:ze], *trouve* [tru:v] and *trouver* [tru've], *aime* [ɛ:m] and *aimer* [ɛ'me], *laisse* [lɛ:s] and *laisser* [lɛ'se], *dure* [dy:r] and *durer* [dy're], *dore* [dɔ:r] and *dorer* [dɔ're], *tire* [ti:r] and *tirer* [ti're], *effleure* [ɛflœ:r] and *effleurer* [ɛflœ're], *désire* [dezi:r] and *désirer* [dezi're]. But if the vowel be followed by [j], it is usually pronounced short: *brille* [bri:j] but *briller* often = [brije], *pille* [pi:j] but *piller* often = [pije], *accueille* [akœ:j] but *accueillir* [akœji:r], *someille* [sɔmɛ:j] but *sommeiller* [sɔmsɛje].

A third class of exceptions consists of words, particularly disyllables, with open penultimate syllable. The vowel of this syllable is often lengthened if followed by a voiced fricative other than [j] or [l], viz. [v] [z] [ʒ] [r]: *périr* [pe:ri:r], *parisien* [pa:ri:zjɛ̃], *carré* [ka're], *curé* [ky're], *mari* [ma:ri], *Paris* [pa:ri], *maison* [me:zɔ̃], *raison* [re:zɔ̃], *raisin* [re:zɛ̃], *déjà* [de:ʒa], *plaisir* [ple:zi:r], *paisible* [pe:zibl], *lisant* [li:zɑ̃]. But the vowel is perhaps no less frequently short in this position: *saurais* [sɔrɛ], *aurais* [ɔrɛ], *pouvait* [puvɛ], *savoir* [savwa:r], *oiseau* [wazo], *civil* [sivil], *hiver* [ivɛ:r], *heureux* [œrø]. The length in many cases is by no means well defined.

III. In Abnormally Accented Syllables.

When the accent is disturbed by emphasis, and a non-final syllable becomes stressed, the vowel is lengthened if it was already half-long, but, as a rule, not otherwise. Hence the accented vowel, though not final, is long in the emphatic forms of *beaucoup* ["bo:iku], *durement* ["dy:rmũ], *vivement* ["vi:vmũ], *plaisir* ["ple:zi:r]; short in those of *impossible*

[ɛ̃"pɔsibl], *agaçant* [a"gasɑ̃], *jamais* ["ʒamɛ]. The vowel [ə] in such a case is generally changed to [ø] or [œ]: *il grêlottait* [il grələtɛ], with disturbed accent becomes [il "grələtɛ] and when *second* [səgɔ̃] is contrasted with *premier* it is generally pronounced ["sœgɔ̃].

On the other hand, if the accent shifts to another final syllable, the vowel of that syllable is very frequently lengthened, even though it would have been short under a normal accent: *un gros village* with stress on the adjective becomes [œ "gro: vila:ʒ]; an emphatic *tant mieux* is ["tɑ: 'mjø:], *deux fois* ['dø: fwa], *trois hommes* ['trwa:z ɔm], *très bon* ['trɛ: bɔ̃], *dix ans* ['di:z ɑ̃].

B. Consonants.

The lengthening of consonants in French, as in English, takes place only in accented syllables, and is governed in general by the laws which control the same phenomenon in our own language:

(i) A final consonant is lengthened after an accented *short* vowel. Hence, when the words in question are accented, the [l] of *belle* [bɛl:] is longer than that of *bêlé* [bɛ:l], the [n] of *renné* [rɛn:] longer than that of *reine* [rɛ:n], just as the [l] and [n] of the English words *bell* [bɛl:], *wren* [rɛn:] are longer than those of *bale* [bɛil], *rain* [rɛin].¹

(ii) If an accented syllable is closed with two consonants, the first is lengthened when the second is voiced. Compare *courbe* [kur:b] and *course* [kurs] or *courte* [kurt], *marge* [mar:ʒ] and *marche* [marʃ], *targue* [tar:g] and *marque* [mark], *Elbe* [ɛl:b] and *Alpe* [alp]. Similarly, in English we say *felled* [fɛl:d] and *felt* [fɛlt], *mend* [mɛn:d] and *meant* [mɛnt].

¹ Professor Passy's opinion that the difference in length is not so marked in French as in English (*Sons du Français*, p. 67) is perhaps open to question.

(iii) An initial consonant of a syllable bearing an abnormal stress is often lengthened, especially when the following vowel is short : *jamais* [ʒʰamɛ], *bourreau* [ˈbʰuro], an emphatic *non !* [nʰɔ̃]. *Mon cher ami*, with unusual stress on the adjective, may become [mɔ̃ ʃʰɛr ami]. In English we more usually preserve the short consonant ; yet in emphatic but deliberate speech, the consonant is occasionally sustained : e.g. *very* is sometimes pronounced [vʰɛɪ], *no* [nʰɔʊ].

(iv) In elliptical expressions, such as *sais pas* for *je ne sais pas*, the initial consonant may be lengthened : [sʰe pa].¹

¹ On the subject of Quantity the student is recommended to study the very careful transcripts in the *Chrestomathie française*, par Jean Passy et Adolphe Rambeau (New York : Henry Holt & Co.).

CHAPTER VIII

PITCH

DIFFERENCES in stress are generally accompanied by differences in pitch ; in other words, the voice usually rises or drops in passing from a syllable of one degree to that of another. As long as the language is entirely emotionless and the accentuation what has been described as normal, these variations in pitch are more or less regular. They are controlled partly by the accentuation and partly by the meaning of the phrase, and may be reduced to the following rule : While the sense of the phrase is incomplete, an increase in stress implies a rise in pitch ; but the voice drops slightly in uttering an accented syllable that completes an idea. Thus, in the sentence *André Chénier périt sur l'échafaud* the voice is lowered for the final syllable. But if the idea as a whole were *André Chénier périt sur l'échafaud à l'âge de trente-deux ans*, it would be natural to raise the voice for the last syllable of *échafaud*, and if, on the contrary, the voice were lowered, the rest of the sentence would have the force of an afterthought.

The pitch of the English phrase might be described in the same terms. But the difference in the distribution of the accents carries with it a difference in musical effect and makes comparison misleading. Thus, even if the voice were raised at such a word as *gallows*, which is accented on

the first syllable, there would still be a relative drop in passing to the second syllable. Most English words of more than one syllable having a weak final, this drop in pitch is characteristic of our language. But it is a direct contradiction of the French system, the last syllable being there uttered at a higher pitch than any other. His failure to observe this contrast is largely responsible for the English-speaking student's faulty intonation of French.

Again, although the voice drops at the end of a sentence in French, it does not, as a rule, drop so low as in English.¹ The difference is especially noticeable when the English sentence ends with a word of the kind just referred to, in which the final syllable is weak, because the voice drops still lower for this syllable than for the accented one. Some teachers of French have even found it advisable to inform their pupils that the pitch remains level or rises at the end of an affirmative sentence.

The marks of punctuation have much the same values in French as in English,² and parenthetical expressions are pitched in a lower key than the rest of the sentence. But the voice will sometimes drop at a colon or semi-colon when the sense has a certain completeness, while the pitch may be sustained or even raised at a full-stop when the speaker's idea is imperfectly expressed by the single phrase. The mark of interrogation being a sign of incompleteness regularly implies a raising of the voice, and as in modern French the direct construction is becoming more and more customary in interrogative clauses, there is often nothing

¹ In America the voice is raised at the end of an affirmative sentence. The same tendency is often observable in the pronunciation of the native-born Australian, but it is as yet less characteristic of the 'Australian accent' than the drawl. Nothing could differ more widely than the latter from the delivery of the Parisian.

² But see p. 71.

but this rise in pitch to distinguish a question from a statement.

While the sense is incomplete the voice is raised higher for an accented syllable than for a secondary one, higher for a secondary than for a weak syllable. And as there is a closer approach to equilibrium in point of stress between the various syllables of a French sound-group, the weak syllables of French being rarely as weak as those of English,¹ it follows, first, that there is more monotony, more evenness of tone, in unemotional French than in unemotional English ; and secondly, that the general pitch of the French phrase is higher than that of the English. This result is, of course, relative and unaffected by differences in the pitch of individual voices : the same voice speaking French and English will seem to have a higher pitch in French because there are fewer low notes in the French sentence. It is interesting for the learner, if opportunity offers, to observe a French student speaking English : in his mouth our language has a higher pitch and produces a more monotonous effect. Various causes contribute to bring about this result, but the over stressing of weak syllables is not the least important.

When we pass from the simple statement to speech that implies feeling—and speech generally implies feeling—the problem of pitch loses all its simplicity. Except in more or less extreme cases, where notable stress is laid upon a word, emphasis is a subtle affair, and the learner of a foreign language devoting his attention to difficulties presented by the form of expression or the nature of the sounds is inclined to overlook the finer points of stress and pitch which give life to the phrase. But even if the English-speaking student succeeds in reading and speaking French with such emphasis and variations of pitch as would

¹ See Accent, p. 168.

characterize, *mutatis mutandis*, an intelligent use of his own language, the problem is still far from being solved. The intonation, the melody of emphatic French is often far from being what would seem natural to the Englishman. Not that the difference is so often one in kind: on the contrary, the various feelings and emotions—surprise, delight, contempt, incredulity and the rest—are rendered, generally speaking, much in the same way in French as in English. The Frenchman's voice, that is, does not often rise where the Englishman's would drop, and conversely seldom drops where the Englishman's would rise; but it very often rises or drops much more abruptly, much more emphatically than the Englishman's. A modification of the tone, a raising or lowering of the pitch, often adds infinite force to a word or idea, gives it a significance which it would not otherwise possess; and the Frenchman takes advantage of this fact much more than the Englishman. The idea may, after all, be a trifling one, and may seem to the Englishman not to call for such a show of feeling: but the Frenchman does not leave his hearer to guess part of the meaning. With him, moreover, each phrase is treated as an artistic creation: to neglect the intonation would be comparable to the disregard of light and shade in a painting. It is, indeed, just another aspect of his craving after elegance and clearness that leads the Frenchman to put so much music into his phrase; and if the Englishman is to speak French quite as the Frenchman does, he must be prepared to 'come out of his shell' and to make the expression of his feeling strikingly clear by the same effective means.

Theory can here do very little. To indicate the varied changes that can be rung in upon the gamut of speech-sounds would be a herculean task. Moreover, it would be hazardous to lay down general rules beyond those which are instinctive to Englishman and Frenchman alike. The

personality stands for much in this matter, and the differences are without end. One might as well attempt an account of gesture, which, like pitch, often plays an important part in reinforcing the French vocabulary. Observation of the living idiom is in the last resort indispensable. We must be prepared to admit that there is a point at which precept fails, and that a language cannot be mastered through the medium of paper and ink.

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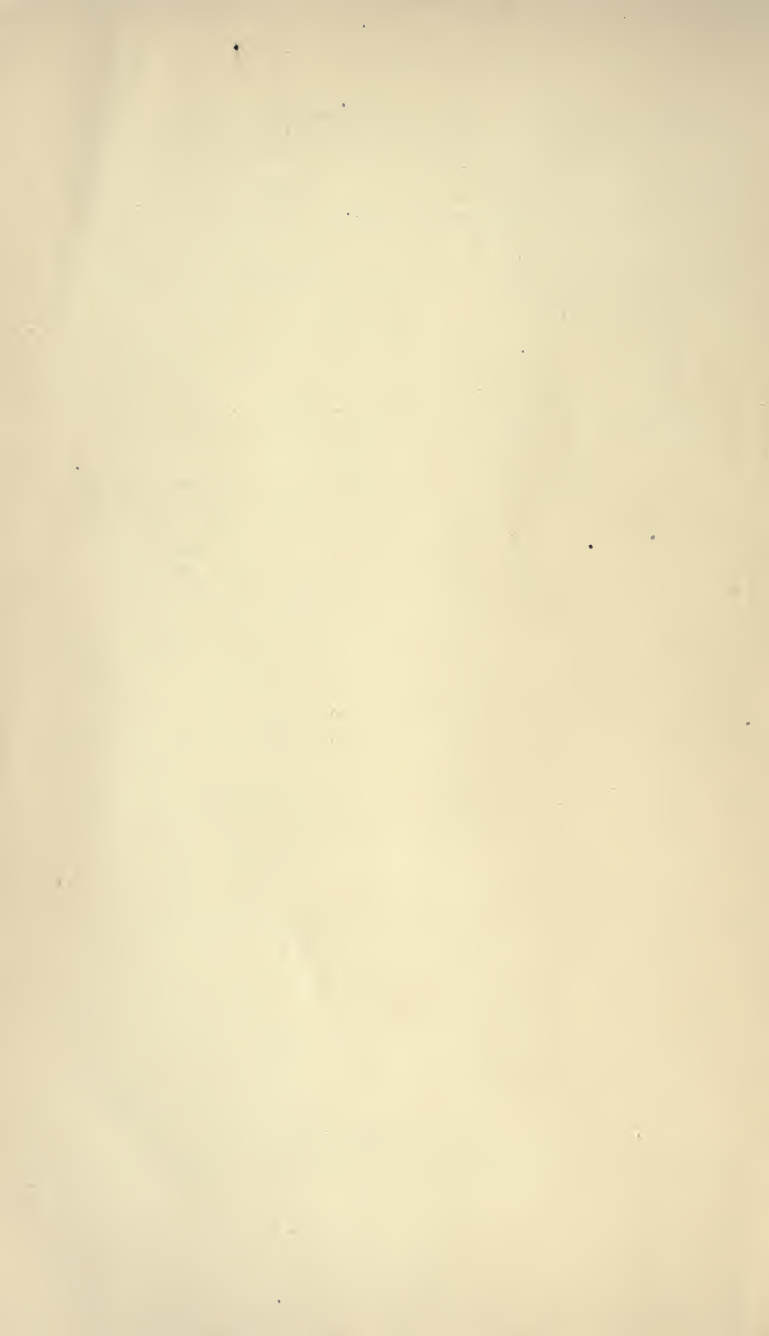
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